





White, N. Y.
WILLIAM DANFORTH AND DALLAS WELLFORD
in "Adèle"



SARONG, N. Y.
SELMA HERMAN



White, N. Y.
FISKE O'HARA
in "in Old Dublin"



Copyright, 1915, by Charles Frohman.
H. E. HERBERT AND GRACE GEORGE IN "HALF AN HOUR"

White, N. Y.



SARONG, N. Y.
MARTA HEDMAN
With John Mason in "Indian Summer"



FROST Studio, N. Y.
MRS. A. W. SCOTT, JR.
A California society woman who has made a success in "Mary Magdalene"



White, N. Y.
EDNA GOODRICH AND JOHN HARRINGTON IN "EVANGELINE"

IN THE PLAY WORLD



THE NEW YORK DRAMATIC MIRROR

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THE NEW OWEN DAVIS

It is common knowledge that of late years Owen Davis has been trying valiantly to shake off his old habits of writing blood-and-thunder melodrama—to mend his ways, as it were—and come to the front as an intellectual dramatist of power. Consequently it is a new Owen Davis who confronts his public—no less sincere than in the old days, but more mature and more certain of his tools. He is a fine, straightforward citizen, with a firm hand clasp and a steady eye back of a pair of benevolent spectacles, unassuming in manner and dress. It is the easiest thing in the world to be at home in his presence, and not at all difficult to ask him how he writes his plays. Only the question is not to be put in that way. A man once inquired of Mr. Davis how he writes plays. And he replied honestly, and with no intention of making an epigram, "If I could tell you off-hand I'd never spend another moment in the theater." He knows playwriting means work, and has a mighty respect for labor. Perhaps that is why he is so democratic. When information is sought concerning his methods, it is gotten by modest question, and not by the arrogant hope that the art of the dramatist may be summed up in five lines.

"I fell into playwriting because I always had the ambition to write," says Mr. Davis. "I took it up as a temporary job to tide me over, but once in the business I couldn't get out of it. That was back some fifteen years ago. There was a fortune in writing melodramas in those days. I used to have seven or eight plays on hand all the time. Contracts were always there for me. Manager Woods would come around and say he wanted five or six pieces for the next season, and all there was for me to do was to give them to him. I really don't know, at short notice, just how many plays I have written and had produced. The only way I could tell would be to refer to my pile of clippings at home. Nellie, the Beautiful Cloak Model, played for a long time, but not so long as *The Gambler of the West*. That played for five consecutive seasons, and all over the world.

"Melodrama of that type doesn't pay so well today. The moving pictures, among other things, have hurt the cheap attractions very much. But that is not why I tried to get out of it. I wanted to do something better. And I was trying to learn how.

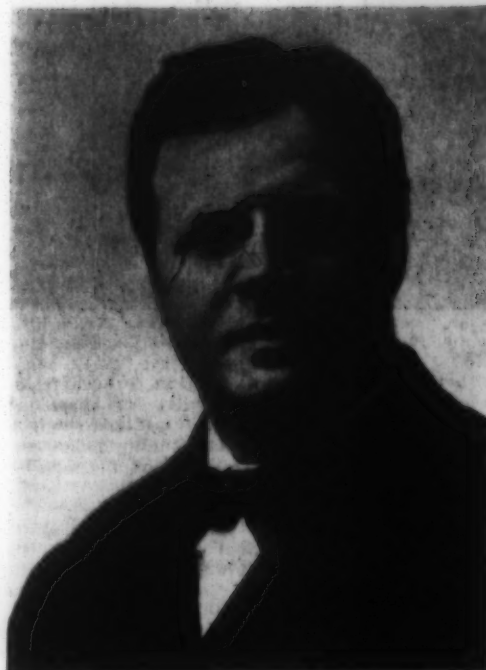
"A man will learn by his successive failures, unless he is unfortunate enough to have his first play a success. In that case he is apt never to get beyond it. That was my fault. I had never seen a melodrama before I wrote my first one, and it was a hit. I hit the target without aiming. I concluded that the arrangement I had succeeded with must be the form, so for a long time I did nothing else. But a man is not necessarily a bad dramatist because he writes a bad play. The play is to be judged for itself and not for the man behind it. The expert writer who has a failure usually has the wrong theme to start on, or, at any rate, a wrong selection of his material. It's all a game, and the dramatist who gives up when he is knocked down is no good.

"Successful dramatists are never wholly animated by mercenary motives, even though they may think

so themselves. More than anything else, it is the desire to make good in their field."

It was suggested that inquiry into his methods might be an impertinence inasmuch as methods of work are for workers and not for the public, which is concerned only with results.

"I don't think so," he replied. "For my part I like to read other dramatists' opinions as to play-



WHITE, N. Y.



OWEN DAVIS.

writing because there are so many men better than myself who can give me points."

That suggested the matter of collaboration, whereby an experienced dramatist brings his technical knowledge to the assistance of some tyro at playwriting who is blessed with an idea, and thus brings the new man to success.

"That sort of collaboration would be very hard for me," thought Mr. Davis. "In the first place I find it hard to concentrate on a bad play—I mean bad technically. When a manager sends for me and asks me what I think of a given script that he believes may be fixed up, I usually find it 'terrible.' He inquires if I don't think such-and-such-a-thing may be done with it. I assent, but add that I don't want to be the doer. It would be impossible for me

to do it justice because I can't get interested in another person's material.

"I could never become very frenzied over the teaching of playwriting, because a man must be born with more or less of a story-telling gift to be able to write. What he must learn is the technique of it—how long an act should be, what must be shown on the stage, and so on. He can learn that through successive failures. It is a difficult way that requires much patience and hard grinding, but it drums in the lessons.

"I believe in roughing out a play first and then polishing it. My first script contains about 50 per cent. of what I have in the completed play. The story will be the same, but it has to be revised throughout. Superfluous stuff must be gotten rid of and touches have to be put in here and there. It took nine months to write *The Family Cupboard*. They can say what they like about writing in short order, but inasmuch as I probably hold the record for quick time work, I think I may say, with some force, that good playwriting requires a long time for thought. Here's a new play I just started—just a page of notes. I've had this for a week now, and it's probably all I'll have for another month.

"Usually I start in the same way on all of my plays. An idea comes out of thin air, so to speak, entirely disconnected with the story. It generally has something to do with character—a mother, perhaps, a father, or a son. Having that much I work back and forth on it, sometimes getting an ending now and a beginning later, with stray little dabs at random points in the structure. I have always been one of those fellows whose ideas come quickly, one of two kinds of playwright. One is very methodical and develops his play deliberately, while the other does his writing in sudden flashes. I don't know that either way is any more than a matter of individual taste, and I certainly am not sure that the choice is of any importance as long as the dramatist achieves his result.

"The successful play of to-day is the play with an idea. A man who has one has a big qualification in playwriting. There are plenty of fine ideas about, but a playwright is wise to wait until his particular idea comes along. A good many have found the sex question, although I think the big play on that is yet to be written. My idea in *The Family Cupboard* was the question as to whether or not a woman is forced to pay for a man's protection. I don't think she is, but I do think that she, in common with all of us, is compelled to pay for everything she gets. We have to pay in one way or another for everything we get in this world.

"The big idea is up to date. But that a play is timely does not necessarily mean that its application is just for the present moment. It means that it is just presently applicable. The play of the moment only is apt to be just as fleeting. I would like to see the return of the romantic play, but I despair of ever seeing my wish come true.

"Before a man is censured for his idea, it must be remembered, that he is likely to be carried away by it, particularly if he has a big idea. That touches on

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CONDITIONS OF THE AMERICAN THEATER

[The following article was written for *Le Temps*, of Paris, by Madame Simone. Rarely has a more accurate and, generally speaking, unbiased analysis of the conditions in the American theater appeared in print. Madame Simone spent two seasons with us in active touch with the stage, playing in English in such dramas as *The Whirlwind*, *The Thief*, *The Return from Jerusalem*, *Frou Frou*, *The Paper Chase*, and *The Lady of Dreams*, of Rostand. She is a daughter-in-law of Casimir-Perier, ex-President of the French Republic, and ranks as the most prominent exponent of the Bernstein school of modern realism in Paris. The article will be completed in next week's *MIRROR*.—Ed.]

A MONDAY EVENING in New York, from October to May, on Broadway, the ancient avenue along which the city is built. It is eight o'clock. In the seventy theaters, situated sometimes door to door, there are five, six, eight, ten, "premieres" announced. There will be two or three the next evening, and as many in the following days, without counting the amateur matinees, the benefit performances in which is performed a mere four-act play. Critics do not idle in New York, nor the actors, nor the public!

The play is announced for 8.15, 8.20, 8.25, 8.30. This schedule, which would make us in Paris laugh, is scrupulously followed over there. The plays are numerous and must end at 11 o'clock at the latest. Everybody takes supper leisurely in New York and one must also have time to dance a little after supper. Broadway is full of people. It is the boulevard—a boulevard without trees, furrowed with little yellow tramways, out of which step bareheaded women much adorned.

When you go down the street to the play you have to read the electric advertisements at the door of each theater. In letters now red and now yellow you learn that "The Siren intoxicates," that "The Enchantress is the most irresistible musical piece of the year," that "The Garden of Allah is the most beautiful play since the creation of the world," etc. Six stories up you see the portraits of the celebrated actors who at the moment are playing in New York; they are illuminated by carefully adjusted reflectors, like paintings with us, and are enlarged to the most immense proportions. The reading matter accompanying them is equally extreme; it is rare that one is not "very great," or "the greatest." Does this frank and frenzied advertising deceive any one? They tell me it does; I can hardly believe it.

You enter the theater; the smallest is of the size of the Porte-Saint-Martin, and the largest equals the great amphitheater of the Sorbonne. The auditorium—I mean the orchestra seats—is level with the street; an immense vestibule, carpet, marble facings, comfortable seats, steam heat, large corridors; no baignoires, and no boxes. On each side of the stage a part of the orchestra is raised a step or two and surrounded with a balustrade. Within there are six large chairs. The space could hold fifteen. These are the "avant-scenes," where elegant society has its "parties."

A "premiere" is being given. In the auditorium are the critics who, from among the ten plays which are offered that evening, have chosen the one, you may well imagine, that is most attractive. Few actors; few dramatic authors; some friends of the author or of the actors; and the public—that is all. Here, no "repetitions generales;" no trying-out; as soon as the piece is known—sometimes even before—it is acted, it must be acted.

The play commences; the public is very attentive; the nearness of the street, so reassuring for the people who fear a fire, and the absence of any doors separating the auditorium from the vestibules, these certainly carry with them some inconveniences; you hear the tramways passing, the automobiles sounding their horns, the newsboys crying the news, the hubbub of the elevated railway when it is near the theater. In the heart of Winter, when the gilded heating pipes are slow to heat, the terrible hammer-blows of the steam are added, on the stage and in the auditorium, to all the noises I have mentioned. Nothing troubles, nothing discommodates the Americans; they are used to it, I am told.

The play goes its way. In the entr'actes, an orchestra plays comforting airs, and negro boys offer you ice water. There is usually, at some time in the evening, a sufficient number of calls to enable the author to make a little speech. The director, who goes and comes among his various theaters, mingles with the groups at the exit, unless he is in Canada, or Louisiana, or California. The actors interrogate their friends. Everybody waits for the next morning's papers.

They are rarely unanimous. They are usually quite clear. The headlines say: "Immense Success," "Enchanting Success"—or, "Dismal Failure," "Detest-

A Striking Analysis by a French Actress, Madame Simone

able Play." And the actors are treated in the same way; it is a country where one tells the truth about you. There are, among the critics of New York, some eminent men, witty and endowed with taste, rarely in agreement. Their deliberate judgments are usually no more involved than their criticisms on the spot. When you have read one newspaper, you always know what to think. You are never perplexed unless you have the misfortune to read two.

If the occasional critic who has just returned from a baseball game, and has been assigned to a premiere, if the young woman who promptly writes fashionable interviews, and who has been sent post haste to the theater, are insensible to the atmosphere of the piece, no timidity, no deplorable reticence; they condemn the author, the director, the actors. It is not rare, after a terrifying headline, to read forty pitiless lines, and at the end of the article, two concise phrases in



MADAME SIMONE.

which the critic sums up the matter in such fashion that there is nothing to do but close the theater the next day. In our country they mention the plays which do not last a week. It is not paradoxical to say that in New York the majority of plays last no more than a week.

These premieres without a morrow, these disasters, are the result of a theatrical situation without parallel in Europe. Dramatic art in the United States has not escaped the economic laws which control all the important sources of wealth.

The huge theatrical industry in America, "trustee" and joyous, is at this moment paying the penalty of this commercial organization, this putting of art into a regulated plan, this application of the law of competition to fleeting values like the genius of an author or of an interpreter.

But could the "theatrical commodity" escape from the lusts of the financiers? Could it remain capricious and free, in that continent where every one speaks the same language, where a successful piece, played throughout the whole country, represents not only an appreciable profit, but a considerable fortune, where even a failure is not necessarily final? A play which fails in New York may play a year in Chicago; another which displeases in the Middle West may triumph for six months in California; still another will enrich its manager only in Canada; and still another will succeed everywhere, will play four years, five years, in all the United States; seven or eight troupes will "retail" it unceasingly from the North to the South, from the East to the West. The authors receive \$200,000 in royalties, the manager a \$1,000,000.

A few years ago such successes were not the exception. They correspond to the sudden development of the large cities, to the sudden enrichment of a public avid of pleasure and supplied with but a limited number of entertainments.

One can easily imagine that such profits attracted to the theater the attention of business men. The fortunes referred to did not, in fact, enrich the actors.

the men long consecrated to the theater. The immense profits were reserved for mere speculators, who, having found a manuscript which pleased them, rented a theater, mounted the piece, and traveled with their troupe into every town in the country. The theatrical life of America had found its formula, a formidable "touring system."

The condition for financial prosperity for the American impresario is, then, the certainty of having at his disposal at any time he needs it, a theater, the possibility of establishing an itinerary, of having among the large cities a free route, and of being able to organize long tours of "one-night stands," where the piece plays to full houses realizing receipts of \$2,000, even among the small towns, upon the mere announcement of a popular play or star.

It was Messrs. Klaw and Erlanger who, in order to assure to themselves this liberty of routing, grouped the most important American directors and treated with all the theater proprietors of the United States, giving enormous monetary guarantees; local productions disappeared before the spectacles furnished by Messrs. Klaw and Erlanger, who guaranteed the plays, the actors, the stars, the scenery, the settings, and the accessories.

It only remained for them to fill seven hundred theaters!

The situation became complicated a few years later with the creation of a second syndicate; that of the Shubert Brothers. Messrs. Shubert, newcomers to the theatrical business, did not wish to submit to the demands of the first syndicate. They then founded a second syndicate, and decided simply to construct in all the large cities as many theaters as they needed.

The crisis commenced; a frenzied competition caused salaries, royalties, and rents to rise. The need of finding plays became so imperative that in the space of seven years Charles Frohman, who is one of the largest managers of the first syndicate, threw on the market of Paris more than \$2,000,000, and assured to himself for the coming seasons all the production of our fashionable authors. George Tyler—the most elaborate of the American producers—mounted the most beautiful pieces of our poets in an unheard-of fashion.

This, then, was the situation. In all the cities too many theaters, a number of theaters which did not correspond to the number of residents; all the theaters leased in advance; and for the managers the necessity of entering these theaters at the fixed date, of assuring for the whole season a company of stars at almost ruinous prices. Then anomalies followed one after another; plays ordered by formula, sympathetic parts for the stars, happy endings, arbitrary choice of exotic pieces to furnish a pretext for grand spectacles, and, above all, the necessity that the piece be ready by the day fixed.

The American director studies the map of the United States. He decides to send to Albany, to try another chance for success, the piece which brought in a \$100 yesterday in New York. But his theater will be empty; and that would last two months; what is there to do during these two months? He prolongs for ten days the unfortunate play and prepares speedily to mount a new one.

The manuscript is there; the last act, which is sad, will be modified. The author is at this moment in Europe, or is dead, or is making a trip in Egypt, if it is Winter. That is of no importance. The director, the stage-manager, the actors, as they are called upon, make suggestions for changes, and from this fraternal collaboration is born a second text. In the course of rehearsal some one is struck with the witty repartee contained in one of the minor parts; this repartee is promptly put into that of the star. If the director doesn't seem to notice the fact, the star herself will order the change.

The producer of the firm, who at this moment is mounting four or five pieces, is busy overseeing the production of a piece at Montreal.

He reaches New York in haste and commences to rehearse the play in question at nine o'clock in the morning. The hero is not there; he is just finishing an engagement in Vancouver. He is expected back in three days. He will have seven days in which to learn his part. He arrives; the star doesn't want him because he is too large, or too small; he is sent back; just now somebody in Washington is needed. Another actor arrives; he is satisfactory; he has five days in which to learn his part; rehearsals with scenery cannot be held, because there is a matinee Wednesday and Saturday, not to mention two or three benefit matinees. It is decided to play for two days in Atlantic City before opening in New York; the actors are delighted; there is, it appears, excellent air at Atlantic City.

The producer, who has left to give the finishing touches to a piece in the East or in the West, returns for these performances. He finds one of the actors

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AMONG OURSELVES

WHAT wonders make-up can achieve! Now that "the glass of fashion and the mould of form" and yet no Hamlet (that sounds like a Touchstone riddle, doesn't it?) John Drew has had the daring to set the pace for a complete change of face, perhaps a few of our many, ambitious young actors may feel inspired to transfer their thoughts from this season's possible thickness in shoulder pads, the length of coat tails and the width of trouser braid to the neglected topography of their own countenances.

A general complaint has gone forth from the camps of the managers, who are weary of exchanging gold pieces for the employment of blank countenances guaranteed merely to open and shut without enthusiasm. The public, too, is tired of gazing at the same, fashion-look faces. And now Mr. Drew has come so nobly to the rescue with his Philip Ross in Barrie's play, *The Will*.

Did I imagine it, or was it true that Mr. Drew did not stop at facial make-up, but had the temerity to add a fictitious layer or two of fat about his waist line? I shall leave it to the patrons of the Empire to determine this question, for I was so shocked—so pleasantly shocked—by the Drew metamorphosis that I had no time for a complete inspection. If the fictitious embonpoint was absent, then the illusion was brought about by a new Drew walk—not the usual club man Fifth Avenue or Pall Mall gait—but one which belonged to Philip Ross, an individual.

When Mr. Drew made his entrance as a blonde-headed clerk the audience became instantly interested. When he added a pair of mutton chops and a successful bourgeois manner in the second scene, people began to wonder. When, last scene of all, he appeared with smudges on each side of his capable nose, his submarine eyes somewhat obscured by their unaccustomed surroundings, it is safe to say Mr. Drew's face had no speaking acquaintance with itself in its own mirror. His admirers scarcely knew him at first, and when he opened wide his mouth and gave free vent to a genuine emotional outburst they looked at one another in surprise and delight as though to say, "Can such things be?"

Mr. Drew's conquest was complete. He had deservedly escaped from his tailors.

Laura Hope Crews was happily cast as the lachrymose young wife in *The Tyranny of Tears*. So naturally did she play her part that I fancied I could see the tears hanging from her long lashes. Do you know that Miss Crews's eyelashes possess the record length among actresses? They are really unusual, and are powerful assets to an upturned glance. As I watched her dab her eyes and wipe her nose, little nose, I wondered if she had not learned how to cry by means of her former association with Margaret Anglin. Miss Anglin could look at a door and burst into tears, for she once told me so. It was while playing Zira, when at each performance she wept copiously and drove her audience to the verge of hysteria, that she made this frank confession and offered to prove it by an actual demonstration. Miss Anglin's influence is also perceptible in Miss Crews's voice.

Why doesn't some one whisper to Mr. Drew's other leading woman, Mary Boland, that a few lessons as to the blending of paint and powder would be most helpful? Honestly, with the exception of her appearance in the second scene of *The Will*, which was very good, Miss Boland seems to know about as much about make-up as a village Sunday-school amateur. It is surprising that the stars whom she has supported have not offered her a bit of advice. As Hero in *Much Ado* her face was a cast of pink and white front-row loveliness which caused the inveterate theatergoers to instinctively listen for one-two-three time and to look about to see why the spotlight man was delinquent in his duty. Miss Boland employs a metallic method of word delivery with a too-careful attention to effect, which reminds me of nothing so much as a man who fires a gun, then waits for the sound of the bullets against the target. Miss Boland is very pretty, and evidently a conscientious worker. Her shortcomings can be easily overcome.

The new Mrs. De Wolf Hopper is young, tall, graceful, charming in manners, and quite pretty. When you overcome your first sensation of wondering "how many" she ranks, you forget all about our own incomparable, irrepressible comedian's amiable adaptability to domesticity and congratulate him most heartily. I saw her for the first time at a tea, when every one wanted to learn the identity of "that stunning girl over there." Mr. Hopper's air of proud ownership answered the question even before a formal introduction. He seemed as happy as though he had never known the meaning of the word before, and let us hope this time the story will end with, "and they continued to live happy ever after."

Do you believe what the press agents say when they announce by advertisements that a performance will begin "at eight sharp"? I have tried to, but, alas!

what's the use. Take my advice, provided you haven't had personal experience, and don't hurry through your dinner just because you have been printedly warned that the curtain will rise "promptly" or "on the dot." On several occasions during the past two weeks did I wave aside a tempting dessert and murmur hurried apologies as with one eye on my watch and the other endeavoring to hypnotize my wrap and taxi into appearing at the same moment I made a lonesome exit. Bearing well in mind the admonition in regard to a Forbes-Robertson performance of Hamlet that "no one will be seated after the rise of the curtain until the end of the first act," I breathed a sigh of relief when, upon entering the lobby I discovered that there were two whole minutes to spare. I figured that this would enable me to become comfortably seated and to look about at the audience.

At this juncture an acquaintance endeavored to engage me in conversation. Noting my evident haste toward the aisle, he inquired: "What's your hurry?" He smiled as I explained that I had no desire to stand throughout the first act and went my way.

There were a number of persons who also had paid heed to the newspaper notice, and their faces wore an expression of satisfaction at having performed a kindly deed in the interest of the management. We had a dull time of it waiting for the curtain to go up some minutes later, and although it is true no one was seated during the first short scene, the ushers were kept busy during the rest of the act, and it required concentration to keep my thoughts on the lines which intermittently reached me because of the noise made by people rising, sitting, and turning to rearrange their wraps.

"Springs to catch woodcocks," observed Polonius. I thought the expression very apropos and determined never again to be a woodcock.

I listened to four voices last week, which gave me such infinite pleasure that I hated to go home when the final curtain measured its full length adown that big air space which separates the seekers after illusion from the purveyors of it. Only two of these voices sang. The others spoke lines merely, but the speaking was music. The singers were Lois Ewell, prima donna of the Century Opera company, and Morgan Kingston, the tenor. Such a Lohengrin in voice! Kingston has not a face likely to haunt one in the silence of sleepless nights, but his voice will sound in memory always.

The others were Forbes-Robertson and Julia Marlowe. Instinctively I glanced about to see if there might not be present some players who were listening to their tones. It is easy to recognize vocal students who attend grand opera for the instruction to be derived from hearing singers, but where are those who should pursue a similar course for the benefit of the drama? One evening's attention to Forbes-Robertson or Julia Marlowe would do much for general uplift.

True, not every player is by nature endowed with a beautiful voice, and Miss Marlowe herself has often told of the constant attention paid to the development of her own voice. Others can surely follow her example, and even though the play be "bad," the scenery "wretched," and the acting "rotten," in the vernacular, there may yet be the redeeming recollection of a voice.

Such was the effect achieved by Patricia Collinge in *Everywoman* and *The Blue Bird*, when she appeared in the latter as one of many of the unborn children. Miss Collinge was nobody, so far as any one knew, when she made her appearance, but when her golden tones reached her audience every one wanted to learn her identity.

Why is it that players devote so much time to masseurs, hair-dressers, manicurists, chiropodists, milliners, dressmakers, shoemakers, and dentists in order to please the public, yet the most valuable asset of all, the voice, is permitted to be flat, and thin, and rasping, and gasping (in a big scene) for want of breath? I must say that Miss Marlowe's voice has by long training become so eased in its own power that its observance of commas, pauses, and periods is at times a trifle too sure. But that is the only criticism to be made of it.

What do you think of Wagner in English?

I think I may safely say that in the first act of *Lohengrin* I heard the king mention the word *confusion*. A great light came upon me when Morgan Kingston folded Elsa to his breast, and sang: "Elsa, I love thee." I heard that distinctly and felt much relieved. Tears came into the eyes of a young girl sitting in the next seat, and somehow I fancied that memory was repeating the lines of her own love song in her heart, and that it made little difference what Lohengrin said after that, so long as he sang. The courtyard scene gave forth treachery and vengeance, but not an intelligible word in elucidation. By the time the last act began the audience had resigned itself to not caring whether the opera was sung in English or Volapuk, when Kingston surprised us by pouring forth in exquisite tones and perfect enunciation the story of his life and love. Miss Ewell, too, seemed to vie with him in efforts to make herself understood, and the result was that the audience

left the theater sentimentally as well as vocally satisfied that it had heard all the English necessary.

But in the slow-moving, passing-out throng, I heard more than one person assert with determination, "I must read the story of Lohengrin to-morrow."

MADAME CRITIC.

CONDITIONS IN AMERICAN THEATERS

(Continued from page 4.)

unsatisfactory. Another is needed, and the company is to open the next night in New York. "Then wait. Impossible; we must open on time. The play is announced, the theater hired. No receipts must be lost." And he "passes it," constrained, very uneasy. At the end of the play, the actors congratulate each other not as artists who have well done their task, but as acrobats who have succeeded in a leap perilous.

All this fever, all this haste, tells upon the public and is known to the critics, who become pitiless. Without discipline, without serious progress possible, the young comedians go from one troupe to another, fatigued, deceived, thinking of nothing but their salaries; the directors become frenzied, increase their business ventures, mount pieces one after another; the cultivated public loses interest in the theater; the crowd of spectators comes to be wary of the innumerable entertainments which are offered it.

This disorder has become so grave that it seems impossible that it should continue longer. The situation created by two syndicates has reached its extreme limit; the theaters, very probably, will be reduced in number. Already the reconciliation of the syndicates is announced, thus putting an end to the paradox of increasing prices.

When theatrical conditions shall have become materially more favorable, and the indefinite multiplication of theaters shall have ceased, all the advantage will return, not to the great speculators and financiers, but to the professional man, competent and conscientious. Perhaps then more American directors will follow the admirable example given them by one of their number. Independent, free of all syndical connections, he has succeeded in creating in New York a theater which has rapidly become a model stage, a center of artistic education. This man is David Belasco.

[This is a slip of the pen, since Mr. Belasco several years ago gave up his independence.—Ed.]

TO JULIA MARLOWE AS JULIET

Ah, Juliet, when these poor eyes of mine
Behold thy beauty, thy rare charm and grace,
I bow me down in wonder, and repine
That thou art fairest of Verona's race;
Whilst I, thy slave, am but an hound to crave
A morsel of thy love, to kiss thine hand—
For thus thy flutal voice with unctious gave
Welcome, and I do cumber still thy land.
Mistress, were I a sephyr, I'd careen
Thy velvet cheek and waft thy silken hair
About thy tender bosom and possess
Thy love as does the rose the dew-clad air.
Juliet! thou art Marlowe in disguise—
Marlowe! thou art Juliet to mine eyes!

C. A. McNamee.

Julia Dean's gift for epigram has developed since her creation of the heroine of *Her Own Money*.

"What is acting?" Director Platt queried one day at rehearsal. Heavy silence fell upon the company.

"Miss Dean?" Mr. Platt solemnly turned to the leading woman.

"I've been at it for sixteen years, but I don't know," responded Miss Dean. "Oh, wait, Mr. Platt! I do, too. Acting is knowing all the tricks of the stage and forgetting them."

"What are the chief qualifications of a leading woman?" she was asked by an interviewer.

"A sense of humor," she began.

"A sense of humor?" repeated the dazed man of many questions.

"A sense of humor," firmly repeated Miss Dean, "so that she will know where to stop short of the ludicrous in playing an emotional scene—and a press agent for a husband."

Bayard Veiller, released from his fear of what the police may do, is planning a country home out of part of the proceeds of the long fought fight. True to his belief in the superiority of the superior woman, disclosed by both his plays, he has engaged a woman architect to design the home where he will write more plays, at Harmon on the Hudson, where he will have for neighbors Margaret Mayo and Edgar Selwyn, and Edward Mawson, who played the Senator in Mr. Veiller's woman suffrage drama.

Christians should not avoid plays because they sometimes contain coarse wit and harlotry, since for the same reason they could not read the Bible.—MARTIN LUTHER.

On the stage a happy situation, ingenious dialogue are not enough; invention, fertility, development—above all, action—are necessary to consummate, as it has been said, the work of the devil.—SAINT-BEVRE.



THE FIRST NIGHTER



"The Great Adventure" at the Booth Proves a Pleasant Comedy—"The Love Leash" with Grace Filkins at the Harris—Forbes-Robertson—Sothorn and Marlowe.

"THE JEWELS OF THE MADONNA"

Opera in Three Acts by Wolf Ferrari. Century Theater, Oct. 14.

(Gennaro Gustaf Bergman
Carmela Kathleen Howland
Mallela Elizabeth Amodeo
Rafaele Louis Kreidler
Bianco Francesco Daddi
Cicello R. Hawkey
Stella Othello Hoffman
Gratia Albertina Rasch
Toussaint Vernon Dalhart
Macaroni Vendor Jerome Uhl
A Toy Balloon Vendor Philip Mauro
A Water Vendor Florence Schaeck
Ice Cream Vendor Benjamin Ovan
A Vendor of Fruits Henry Morrow
First Monk Benjamin Field
Conductor Mr. Soudrai)

The presentation of grand opera in English received increasing vogue from the excellent production, even of the difficult first act, of *The Jewels of the Madonna*, which was the bill of the Century Opera company last week. This work of one of the most recent Italian-Germanic composers, so fully in harmony with the Italian realistic school, was quite elaborately staged and admirably sung by Gustaf Bergman as Gennaro, who steals the jewels of the madonna to please Mallela and outdo his rival, Rafaele. Miss Amodeo's Mallela was an embodiment of scolding, coquettish vivacity without going to extremes; and she sang the part with much purity of tone and dramatic vigor. Mr. Kreidler was excellent as Rafaele; and he had to repeat the unique serenade in the second act, which is the gem of the opera.

"THE GREAT ADVENTURE"

A Play in Four Acts by Arnold Bennett, the Booth Theater, Winthrop Ames, producer; Oct. 16.

Ham Carve Lon Harding
Albert Shawn Howard Maria
Janet Cannot Janet Decker
Orris Carve Frank Goldsmith
Father Loo Robert Lamsley
Honoria Loo Roxane Barton
Peter Horning Lionel Bellmore
James Shawn Edw. Kent
John Shawn Erekheim Olive
Mrs. Albert Shawn Ina Horke
Lord Leonard Alcar Walter O'Connell
Text Edward Connelly

Mr. Ames dedicated his new playhouse to the public Thursday evening and added another attractive feature to the theatrical center around Times Square. The theater has a costly interior, somewhat expressive of Puritanic simplicity, if not severity, and adjoins the new Shubert, with its front on Forty-fifth street in the rear of the Hotel Astor.

The high expectations centered in *The Great Adventure* were only partly realized. Comparisons with the *Temperamental Journey* are inevitable, and the difference between the English play and the French is the difference between the book of a novelist and two exceedingly clever dramatists. Mr. Bennett, I am sure, could have no better demonstration of the sophistry of his recently announced theory that it is easier to write a play than a novel than to witness a performance of the *Temperamental Journey* and contrast the nervous energy of its action with the languid inertia of his own handicraft.

His play excels in the tone of placid character development, and in Ham Carve, the artist, as well as in Janet Cannot, the wholesome middle class English widow, who fills out his measure of happiness by her domestic attentions to the eccentric artist. Mr. Bennett has drawn two characters that are immeasurably superior to the farcical figures in the French comedy.

The interest is cumulative, as it should be; and before the last curtain the play has taken a firm grip on your vitals, which is a commendable trait of theatrical workmanship. But it is some time in getting under way. The first act, dealing with the last illness of the valet, Albert Shawn, whose identity Carve assumes, and who is catastrophed and wept over in Westminster Abbey in place of his master, is rather desultory and diffuse. It is not until Carve and Mrs. Cannot are married and the weepy Mrs. Albert Shawn and her two inglorious sons are introduced, claiming marriage and other tender relationship with the pseudo valet, do you feel keyed up to a keen attention to further developments.

Mr. Hardy's playing of Carve is of contradictory artistic worth, recalling his vigorous impersonation of Bill Sykes, his comedy in the part of Carve was delightfully unique and characteristic; yet, somehow, it conveyed the impression that he was copying and attempting to assimilate motions and poses which were characteristic of someone else that he was giving an impersonation rather than an inspiration to the public. Yet despite this his work is out of the beaten track and decidedly enjoyable.

As Mrs. Cannot, the shrewd and unpoetic but resourceful and affectionate

widow, who marries the now famous artist under the impression that she is the wife of his valet, Janet Beecher gives a further token of her artistic power. She has grasped the fine points of the character, their colorful effects, and her assimilations of the part extends to an almost faultless reproduction of the middle class English dialect, which is one of the most difficult matters for an American to acquire without lapsing into extravagance. I remember how admirably she played a Swedish servant girl in one of Clyde Fitch's comedies with Charles Cherry, the refinement and polished English of her Hon. Mrs. Bayle in *The Woman of It*, and I cannot withhold a hearty tribute of admiration to her present clever achievement.

The interest centers in these two. The others, more or less interesting, are tributary factors to develop the story of the eccentric artist who abhors notoriety, and in order to evade a matrimonial entanglement returns to England under the name of his valet. The valet dies, and the artist continues, *solens volens*, in his assumed character, even to taking over Mrs. Cannot, who appears on the scene through a matrimonial agency to marry the man and marries the master. The play follows closely the author's story of "Buried Alive."

"THE CENSOR AND THE DRAMATISTS"

Skit in One Act by James M. Barrie. A Companion Piece to *A Slice of Life*. Presented as an Afterpiece to *The Doll Girl*. Charles Frohman. Globe Theater, Oct. 14.

Joe Richard Carle
Censor Will West
Post Charles McNaughton
Author Ralph Nairn
Chairman Victor La Roy
A Member Homer Davis
Gladys Hattie Williams

If one is inclined to believe that "many a word of truth is spoken in jest," he will be entirely eligible to witness J. M. Barrie's new skit on the dramatic situation. To be sure, Americans are not disposed to take the matter of dramatic censorship very seriously as yet—certainly not so seriously as our cousins across the sea—and therefore we are probably unable to get the full point of the gentle Barrie's thrust. That point seems to be that as long as dramatic censorship is in the hands of incompetents, our decadent drama had better give up its ghost.

But whether one is "up" on the situation or not, he will find a good deal of impersonal nonsense in the sketch to laugh at. It is chock-full of absurd, double-barreled lines and bits of business that will amuse the disinterested a good deal, and will tickle the biased a deal more. Painful as it is to say, however, the devices used to get the laughs are in most cases no part of Barrie, but long-familiar stock tricks that are these days a bit run down at the heel.

The dramatist has written a play, so the story runs, that he hopes to have produced in vaudeville, where there is greater freedom. But the variety hall artists, fearful that the dignity of their calling is threatened, have called in the censor to pass upon the work before they admit it into their theaters. This the dramatist explains to the chairman, who represents the general public. The censor sits in the front row in the audience. A dozen or so prominent and bewhiskered dramatists who are interested in the case prance in to become observers and line themselves up at either side. The artists who are to perform the piece for the censor's approval are vaudeville acrobats. The play begins. The husband goes away, and the wife, left alone, hearkens to the protestations of love by a poet. As he threatens to read his poem on the proper construction of plays if she does not yield to him, she submits. Friend husband returns unexpectedly on horseback with a board on his chest and a pair of coconut shells in his hands, discovers the poet's manuscript, suspects his wife, accuses her, and hears her confession that the poet is their child. The husband then starts toward his wife's room, when the censor rises from his place and stops him. The censor is an architect in private life. That cannot be the door to her room, because the jamb is flush with the window. No, none of the doors can lead to her room, because architectural propriety demands that a wife's bedroom be upstairs on the second floor. Therefore he refuses to pass the play. Disheartened author, knowing full well that we cannot have a good drama with the wife's bedroom upstairs, shoots a cap-pistol into the air, and all the dramatists, including himself, drop dead, rising at once as the curtain falls to do a tango.

All this is interspersed with ridiculous bits of business. When the actors have finished using a chair, a stagehand removes it; when Gladys holds the taper to light the lamp, the lights of the chandelier above flash up; when she asks her husband if he ever had a mother's feelings, he has to leave over the part which he holds in his hand, to find out whether he ever did or not, and so on.

The whole thing is so full of these little digressions, if one may call them so, that they make the force of it all rather diffuse. But then it seems that while Barrie held a brief for the dramatists, he nevertheless was inclined to poke a little quiet fun at them as well. In fact, that appears to be the spirit of the entire composition—to get as much fun out of the general situation as possible, without having a great deal to say either way. The piece is amusing in its present place as an incident to a stronger attraction, and it is worth seeing; but its merits are not sufficient to sustain it alone in a harsh, cold world.

A very effective husband was Richard Carle, who did surprisingly well with the more delicate touches here and there. Hattie Williams played the part of the wife broadly and probably got most out of it by doing so. Author, poet, censor, and chairman were competently handled by Will West, Charles McNaughton, Ralph Nairn, and Victor LaRoy. There was no great genius displayed in any of the acting, but in all probability there was quite as much there as the author infused into his piece.

"AS YOU LIKE IT"

Comedy in Four Acts by William Shakespeare. E. H. Sothorn and Julia Marlowe. Tour Directed by Lee Shubert. Manhattan Opera House, Oct. 16.

Duke Lark Taylor
Frederick J. Sayre Crawley
Amiens Maurice Robinson
Jacques Mr. Sothorn
Le Beau Thomas Loudon
Charles Walter Connolly
Oliver Sidney Mather
Jacques P. J. Kelly
Orlando Frederick Lewis
Diana William Harris
Adam Joseph Latham
Touchstone John S. O'Brien
Sir Oliver Mariest Frank Bertrand
Corin George W. Wilson
William Walter Connolly
Rosalind James P. Hagan
Herald Miss Marlowe
Celia Helen Singer
Phoebe Millicent McLaughlin
Audrey Elizabeth Valentine

As *You Like It* was presented, last week, for three performances by Miss Marlowe and Mr. Sothorn.

Miss Marlowe's Rosalind, masquerading in doublet and hose in the Forest of Arden, is an enchanting performance—charming in its buoyant humor and bewitching in its many moods.

The melancholy Jacques of Mr. Sothorn is scholarly and commanding, as well as admirable of diction. Mr. Lewis's Orlando is gracefully romantic and thoroughly excellent.

Mr. O'Brien gives a virile characterization of the fester, Touchstone, done with unflinching humor. There is a touch of the modern about his Touchstone; but Mr. O'Brien is an excellent young actor of intelligence, with ability to read his lines well. Mr. Mather's Oliver is commendable, and Mr. Wilson's Corin deserves note.

During the week theatergoers were given opportunities to enjoy Miss Marlowe's Beatrice, Viola and Ophelia, and Mr. Sothorn's Benedick, Malvollo and Hamlet, as well as his Francisco Villon, in Justin Huntley McCarthy's *If I Were King*. Miss Singer was the Huguette.

This is the last week of the eminent co-stars at the Manhattan.

"KASERNENLUFT"

Drama in Four Acts by Hermann Martin Stein and Ernst Soehngen. Direction, Heinrich Marlow. Irving Place Theater, Oct. 15.

Hauptmann von Wildau Otto Stoeckel
Feldwebel Koester Ernst Holznagel
Marianne Grete Meyer
Jochen Annie Simon
Licht Ernst Manter
Gleichen Louis Praetorius
Faller Ernst Robert
Friedmann Heinrich Falk
Schmidt Rudi Babe
Hans Frissen Rudolf Acker
Lena Paul Dietz
Grotter Willy Wahl
Schwienack Christian Röh
Hosken Paul Nadler
Christian Frissen Heinrich Marlow
Louise Augustus Burmeister
Waldmann Hans Henne
Schenk Willy Frey
Rise Camil Goetser
Roeder Hans Hansen
Scholz Heinrich Mathison
Meiler Franz Hartmann
Seine Frau Ina Haenseler
Lehrer Bokmann Hermann Korn
Erster Musikant Max Nachwitz
Zweiter Musikant Carl Friedmann
Dritter Musikant Fritz Hornan

This play, which has been produced in an adaptation in English by the Lieblers in Chicago, under the title, *In the Barracks*, was given its first presentation in the original in this country by that uncommonly excellent company of players at the Irving Place Theater, where it has been running ever since with a good prospect of continuing indefinitely were it not contrary to the policy of the institution, so fascinating are both the play and its execution. That it

failed in its transmission into another tongue is entirely logical. Stripped of the vernacular, it loses its flavor; taken out of its atmosphere, it must surely become emasculated. It is essentially German, and only a German familiar with German military life, can appreciate its psychology and the subtle faithfulness of its character drawing, simple as they are in this instance, since they are, all but one, of the people.

Kasernenluft (Atmosphere of the Barracks) is a realistic play. It deals with an intrigue on the part of Sergeant Faller, who is desperately jealous of private Frissen, whose suit for her hand is favored by Lachen. Faller causes the private's disgrace, this one deserts on the eve of his court-martial, flees to his home, is arrested by his own father, a veteran of the war of 1870-71, who is now a sergeant of police, returned by him and about to be punished, when the captain of the company discovers Faller's plot, rights the wrongs and sees to it that justice is dealt out.

The story is simple enough. In its treatment and presentation it is big—very big—and we doubt if New York ever saw a more gripping drama or one better played. It is not lurid in any sense. The first act is purely comedy, as is the scene of the celebration in the third act, until the arrival of the telegrams.

All the characters are so well played, it would be unfair to select any particular one for special commendation. The wonderful versatility of the Irving Place players it is which makes one marvel every time one visits that theater.

"THE LOVE LEASH"

Comedy in Three Acts by Anna Steece Richardson and Edmund Breece; the New Era Producing Company, Joseph P. Bickerton, Jr., Director; Harris Theater, Oct. 20.

Vera Knapp Grace Filkins
Theodore Knapp Elliott Dexter
Mrs. De Witt Knapp Maud Granger
Bruce Walton Henry Stephenson
Carl Hassler Albert F. Howson
Mrs. Lella Lawford Anne Meredith
Mrs. Anson Smith Isabel Richards
Paul King Bernard Fairfax
Norton Harry Stevens
Pierre Lawrence C. Knapp

Two foolish people, who have been married ten years, engage in a spirited prelude to a "trial divorce," only to find that they can't live without each other—that sums up the rather tenuous story of *The Love Leash*, in which Grace Filkins opened an engagement at the Harris Theater Monday evening. The complication is no longer novel, and it cannot in all honesty be said that the present authors have handled it in a new or particularly skillful manner, with a strong highlight somewhere to startle you out of your serene state of contemplative expectancy. It projects no new thesis, attempts to solve no distracting social problem, takes no new ground on a modern issue, and has no dominant moment of absorbing interest to make you forget that you are in a theater.

This to the contrary notwithstanding, the company by which Miss Filkins is surrounded gives a performance which is far from boring. In the first place, Miss Filkins is such an excellent actress, with such ready command of the finer points of her art, in expressing the light and grave moods of whatever role she essays, that she invariably stands out in agreeable relief. She played the role of the affectionate wife, who, on learning that the love leash she has wielded over her husband has driven him to long for freedom to "recover his individuality," determines to humor his whim and abandons him to his fancy for a probationary period with a finesse which admirably denoted her assumed indifference. When I describe her as a truly brilliant artist, I am sure of keeping well within the bounds of circumspection.

In the second place, each and every role in the play is presented in a manner that reflects the highest credit. Elliott Dexter is excellent as the husband; Maud Granger is excellent as the husband's overfond mother; Harry Stephenson is excellent as the well-meaning family lawyer, who arranges the separation and narrowly escapes being implicated as a co-respondent; Mr. Howson is excellent as the volatile Jewish musician, who embodies the egotism of the artistic temperament in its highest state of development, and Miss Meredith is excellent in the minor part of a lady novelist, who helps to embroil the loving couple more deeply in the misery they have brought upon themselves.

In the third place, Mr. Bickerton has staged the comedy with a shrewd eye for what is effective, realistic and tasteful. No scenic artist has ever given us two finer interiors than the Knapp country home and the Hassler studio, the work of Mr. Joseph Physloc.

The pity is that the story is not more vital; that it is only a tempest in a teapot. It is clean, if that is a dramatic virtue; but it is not drastic.

"CAESAR AND CLEOPATRA"

A History in Five Acts by George Bernard Shaw. Presented by Forbes-Robertson and Company at the Shubert Theater, Oct. 20.

Belshazzor..... Charles Graham
A Nubian Sentinel..... Gordon Richards
Belshazzor..... Gordon Richards
Ptolemy XIV..... Richard Seaton
Julius Caesar..... Frank Lacy
Cleopatra..... Gertrude Elliott
Pothinus..... H. Athol Forde
Theodotus..... S. A. O'Connell
Ptolemy XIV..... Richard Seaton
Achilles..... Walter Bligham
Rufio..... Frank Lacy
Britannus..... Robert A. Mann
Lucius Sentinus..... Percy Rhodes
A Wounded Soldier..... Gerald Benson
A Sentinel..... S. T. Pearce
A Soldier..... Richard Anderson
Apollodorus..... Alexander Scott-Gatty
Centurion..... Robert A. Mann
First Porter..... B. A. Mann
Second Porter..... B. A. Mann
Hostman..... Eric Adamey
A Major Dome..... George Hayes

Once more Forbes-Robertson is seen in Shaw's whimsical mixture of straight drama and satire. A large and brilliant audience flocked to it much to applaud and much to be amused at. Sir Johnston impersonated a clean-cut, dignified Caesar, conveying the impression of reserve power and a large and intimately human side. His wife, Gertrude Elliott, was all that was charming and naive in the youthful queen just beginning to feel her position. Together these two afforded a delightful example of discriminating art. Frank Lacy won much individual commendation for his thoroughly masculine portrayal of Rufio, Caesar's lieutenant. The unpronounceable Ptolemy, in Adeline Bourne's shrewd delineation in both style of make-up and quality of conception, was entirely in accord with the high plane of the production generally. The Britannus of Ian Robertson is not by any means to be overlooked, for it was a rare character bit done with unusual delicacy. Two others worthy of mention are H. Athol Forde for his work as Pothinus, and young Richard Seaton for his work as the boy, Ptolemy. The only one whose acting tended toward insincerity, now and then, was Alex. Scott-Gatty, in the role of Apollodorus; and, in him, effeminacy seemed overdone. The mounting was excellent.

AT OTHER HOUSES

ROYAL.—The Winthrop Ames production of "Snow White and The Seven Dwarfs" is this week's attraction. It opened on Monday night, with matinees every afternoon thereafter at 3.30, and a special performance Saturday morning at 11. A large audience seems well pleased with the offering.

SHUBERT.—Forbes-Robertson revived "Caesar and Cleopatra," by George Bernard Shaw, the play that received its first production on any stage Oct. 30, 1906, in New York City, on Monday night, continuing Tuesday and to-day, and to be played throughout the week, with a matinee on Saturday only. Forbes-Robertson and Gertrude Elliott are seen in their original roles of Caesar and Cleopatra.

BROOKLYN OPERA HOUSE.—Robert Hilliard is giving "The Argyl Case" here this week. The detective play is finding much favor, and Mr. Hilliard is still rendering his effective performances.

GRAND OPERA HOUSE.—In "The Ghost Breaker," at the Grand Opera House, H. R. Warner has found a vehicle and a character with a strong tinge of melodrama, romance, love and intrigue, and its action goes forward so rapidly through its four acts that the audience has barely time to catch its breath between thrills. Mr. Warner's support is practically the same as that of last season, when "The Ghost Breaker" made a stay of four months at the Lyceum Theater, and includes Frank H. Westerton, Sam J. Burton, Edward Bayes, Charles N. Green, Albert Cowles, Louis Baum, James Anderson, John Sharkey, Walter Dean, Kenneth Lee, Arthur Standish, Allen Prentiss, Martin Goodman, Frank Hilton, Rita Stanwood, Marion Stephenson and Sara Blala.

PAUL POTTER MISSING

According to a cablegram from Paris, deep anxiety is felt among the friends of Paul Potter, who dramatized Trilby, concerning his mysterious disappearance, and it is feared that he has met with foul play or committed suicide.

A fortnight ago he suddenly left the Hotel Chatham. He gave no address. His luggage is still there, and since his departure much mail has accumulated.

SINGING POLICEMAN MAKES DEBUT

Edward J. McNamara, the Paterson singing policeman and protégé of Madame Schumann-Heink, made his first appearance at "Caldwell, N. J., in concert night of Oct. 2. He is possessed of a fine baritone which, his patroness says, will land him high up on the ladder of fame. His hearers on occasion of the debut were enthusiastic over his performance.

"SIS HOPKINS" COMES BACK

Rose Melville, after an absence of more than a year, announces that she will return to the stage. Miss Melville is known throughout the land for her characterization of "Sis Hopkins," which she has played for more than twenty years. She was married to Frank Minzie about a year ago, in South Bend, Ind., which she made her home since; but now, she says, she is wearying of life off the stage and will return to its activities.

Miss Melville is reputed worth a million dollars. Her husband stoutly opposes her newest resolution, but Miss Melville having received flattering offers from New York managers, cannot resist the call and will probably resume her career.



Firstwhile "Kitty" Gordon is no more. It is now Constance Gordon, because Kitty wasn't her name at all, and she was christened Constance, and wants to emphasize the fact that henceforth and forevermore Constance it will be. And that is consistent. Miss Gordon wants a play—a comedy—with a role in which she can warble intimately, from immediately back of the footlights, to her audiences. Button, button; who's got the button?

Don't fancy that that handsome young woman, Eleanor Woodruff, who played a sprig of the German nobility in "The Five Frankforters," is as naughty as one of the princesses she plays so well. Not at all. Not in the very least. On the contrary, she has Pennsylvania polish. It is a most desirable quality, I assure you, that immovable dignity and ineffable calm that meets and rebukes hectic and hasty New Yorkers crossing the Pennsylvania line. Miss Woodruff's home issued from a suburb of Wilkes-Barre when she invaded the stage.

Fancy a dramatist who didn't know whether his sketch would better suit Tom Wise or Minnie Dupree. Yet in that situation he wrote to petite Miss Dupree, enclosing the sketch, and she ended his doubts. She took an option on the sketch. Tom Wise must amiably wait.

Miss Dupree's explorations in the land of vaudeville have taught her the following, to wit, namely, as she herself coughed it: "What do vaudeville managers want? I'll tell you. They want Bernhard and Rejane and a moral, in twenty minutes."

Willard Holcomb is telling a good story about Weber and Fields, who have been working for the Kinemacolor pictures. They went up on the roof of the Mecca Building, where the offices of the film company are, and went through a number of their funny stunts, without costume, before the camera. Later on they attended a private exhibition of the finished photographs. Lew Fields laughed heartily all the way through, but Joe Weber never smiled a smirk. "I always wondered why they laughed at us so," said Lew; "and now I know. We are funny." "Chas," retorted Joe, "because of ds tahn fool you make up me!"

Drifting far afield from the Rialto the other evening, we visited a roadside tapster for refreshment of a liquid kind, when, lo and behold, we found the walls about the bar decorated with rare pictures of stage celebrities. Scarcely had we recovered from that when a gentle voice inquired our demands, and there stood the long-lost C. H. Maler, who had something to do with the road tour of Sam Man in "The New Leader." Proprietor of a thirst-emporium now, he asks no more than to be known as manager of his wife, Helen Leigh, who is now touring the South in "The Little Millionaire." The tour of "Friend Wife," we understand, is booked solid.

How the great musical doctors differ may be gathered from an extract from the criticisms of last week's opera, "The Jewels of the Madonna," at the Century Opera House. The Tribune's comment on Elizabeth Amden's acting of Mallela was that she "is a superficial and laborious actress as yet, and cannot be said to have penetrated beyond the crude externals of the character which she essayed to delineate. But she sang with great zeal, gave of her fine voice plentifully, and spared the spectators none of the details which have shocked those who see sacrilege in the wearing of jewels stolen from a wooden image of the Virgin Mary."

According to the Times, "Miss Amden showed overpowering spirit and temperament, hitherto latent, in her impersonation of the wild and willful heroine and sang often with brilliancy and power." My own humble opinion is that she interpreted the part with truly artistic ability, going neither too far in the direction of Carmen nor to the opposite extreme of Elsa. She was realistic without being vulgar.

Amelia Summerville, herself in the black robe and gown that bespoke her sorrow at the recent sudden death of her son Russell, a tragedy that cast a sympathetic shadow upon the usually high spirits of the company of When Dreams Come True, told me at a Forbes-Robertson matinee in the memorial theater the Shubert Brothers built in honor of their former head, that she was satisfied that Sam Shubert had a premonition of the death that building commemorates.

"He stopped to visit The Earl and the Girl company," she said. "I remember that he sat on my trunk in my dressing-room and remarked, 'What a couple we'd make, Miss Summerville. You so tall and I so small. We'd certainly be the long and the short of it.' Though he tried to jest, I noticed that he seemed unusually quiet. He seemed depressed and preoccupied. When he left he kissed every girl in the company and shook hands with every one of the men. I had never known him to make these farewells. It wasn't his habit. That was only a day or two before his death. I shall always believe he felt the approach of death."

Barna Mantle, of the Evening Mail, shares with me the displeasure of a Cincinnati correspondent, who takes him severely to task for praising Forbes-Robertson's Hamlet. Our mutual Cincinnati friend writes to Mr. Mantle thusly:

"Are you going to prove disloyal and unjust toward Mr. Sothorn, the greatest living Hamlet—established so far eight years or more? So this Forbes-Robertson affair will prove you either loyal or disloyal, just or unjust. Now that Forbes-Robertson is knighted, the fools who are caught in his knighthood proclaim Robertson the best Hamlet, although Robertson's Hamlet has not improved since he acted it several years ago. Knighthood covers a multitude of defects; oh! Robertson's interpretation and conception is not Shakespearean; his is original in conception. It is as much of grievous faults now as it was years ago."

"These inconsistent and stupid critics change their mind with every wind that blows, and now, as the knighted actor is feted, the fools bow down to his title. A critic can be bought with wine or a good dinner."

"If Mr. Sothorn were a foreigner—he is considered an American, having been with us many years—or knighted, he, too, would be feted and boasted by American snobs; but, being a mere American actor, he is not even given just honors."

"Now is the time the true critic will show stamina, and prove his consistency and loyalty to our Hamlet, who has won the honor of the greatest Hamlet since Booth's; and some say Sothorn is the greater for eight years or more."

"Robertson was wise to be knighted—on what?—in his farewell year. He knew how to catch the unwary and ignorant. He knew the Americans. Strange how a titled actor has, as by a miracle, changed an ordinary Hamlet to the greatest. In the opinion of such would-be critics as F. Schrader, etc. We see through it. All is certainly glaringly obvious!"

"Who started this? Schrader, and a press agent followed it up. In the face of this ridiculous! Schrader is a social friend of Forbes-Robertson—bag pardon, Sir Robertson. Over-enthusiasm, especially when it is the outcome of favoritism, or ignorance in judgment, etc., never lasts, but dies a natural death."

"If Americans were loyal they would shower great honors on their own deserving actors; and none is more deserving than our great and noble Edward Sothorn, who is recognized by the discriminating as the best exponent of the classical and intellectual drama of any stage. Where is the honest man who will start something big for our great Sothorn? Now is the time. Justice!"

THE USHER.

The PUBLICITY MEN

Lloyd Sheldon is now doing the press work for the Henry B. Harris Estate.

Lee Kugel suspended operations recently to instruct a friend from the South in the gentle art of buying a theater ticket.

Dick Lambert has put Peg o' My Heart in a class with the Statue of Liberty. He says they are the two most popular ladies in New York.

A. Toxen Worm, who has been booming the "see-America-first" idea for reasons that may not be wholly described as altruistic, is now doing the press work for the Fields-Loew Forty-fourth Street Music Hall.

Julian Johnson was disappointed last week. He had to let a reporter get out of his office without any praise of the Oliver Morosco productions, because he had just sent all the late news out by mail and couldn't think of any more until his quarry had gotten over the sill.

About the entrance of the Astor Theater, in the hotels and cigar stands, in fact all about the theatrical section, are hanging large gilded keys which bear the inscription, Seven Keys to Baldpate. When Edwin Walcott Dunn has a title like that to juggle with, he's bound to keep on juggling.

Emma E. Coburn, who has for the past four years successfully represented the Coburn Players as advance agent, has been appointed business manager for the company and is in full charge of the New York booking office of the organization. The Coburn Players will open their season in the Far South several weeks earlier than usual.

Speaking of travels, you might mention Theodore A. Liebler, Jr., who also has been going to Boston of late. That has been a very popular town with the pressmen. Mr. Liebler's business interests there and in New York made him sleep nearly every night in a Pullman for a week. Frederick Stanhope, stage director for the Lieblers, who has been traveling between Boston, Montreal, Toronto, and New York, had an argument with him the other day as to which had the greater mileage.

Pink Hayes would never be suspected of knowing that the Globe was going to have a fashion number, but when that number appeared last Wednesday it contained a big spread of opinions credited to Jane Cowl. With the talk went a two-column full "style" photograph of her. Great stuff to reach the women.



MARIE V. FITZGERALD

Here is an admirable likeness of Marie V. Fitzgerald, who has been much in the public eye by virtue of her breezy personality as well as literary style, that makes the most pleasurable kind of reading. Miss Fitzgerald has been a contributor to many papers here and abroad. Last year she ran a column in a London paper for several months. As the executive head of William A. Brady's Fair Play agency, over at the Playhouse, she had occasion to read many plays. Manager Brady had a good deal of confidence in her judgment; and rightly so, for she has a keen appreciation of the value and wherefore of playwriting. Also, she stands high in some other persons' esteem. Nothing succeeds like success.

John Montague, who has been doing work ahead of Sam Bernard, is press-agenting for Helen Ware in "Within the Law."

Speaking of Sill, William Raymond is still putting stories over for the Palace Theater, where they have vaudeville de luxe.

And speaking of Johnson, Richard Leebert, who does press work for John Ward in the adjoining office, was one who says that writer obligations do not permit him to bother with the common aeroplane.

Nobody knows why Eddie Weil was away from the Frazer office on Columbus day, but everybody there is sure his absence was perfectly legitimate. The Madam Tenebris probably engaged his attention.

One hundred and ninety-two trunks containing the effects of Pavlova, delayed by the Kaiser Wilhelm for over four hours. That's what her press agent procures in an anticipatory public.

Tarkington Baker, who has been general manager for Arthur Hopkins, has lost that position to become business manager of the Own Money under Shubert management. His leaving Mr. Hopkins is said to be due to the failure of Evangeline, in which it is reported he was financially interested. Mr. Baker was dramatic editor of the Indianapolis News, resigning that position to become general press representative for William A. Brady, giving that up in turn to go with Mr. Hopkins.

Larry Anhalt, who is doing newspaper excitement for Annis Russell, is getting some enviable attention from the press. We have just come upon the Times-Dipatch, of Richmond, Va., with an editorial page that is led with fully two-thirds of a column congratulating Miss Russell upon her courage and sense in reviving the old plays. It is said that Larry is getting this sort of thing right along.

Caryl B. Storrs, of the Minneapolis Sunday Tribune, caused a lot of commotion among publicity men about two years ago when he reproduced two crude sketches of coming attractions written by advance agents just to show the kind of stuff an editor was compelled to go through. Now, to prove that he is a constructive critic, and incidentally to show press agents the sort of work they should do, he prints in full the matter sent in by John McNamara, who is in advance of Margaret Illington in "Within the Law." That is one of the finest testimonials an advance man can possibly have.

Like a press representative good and true, John Trump is commanding space even for the needs of the Princess Theater. F. May Comstock, manager of the Princess, has offered a prize of \$250 for the best drawing in colors of a sort of trade-mark representing the policy of the theater and suited for use as a poster or on stationary or other things pertaining to the house. The competition ends Nov. 15. Each competitor must send his or her drawings without envelope and accompany them with a sealed envelope containing name and address. Two prominent artists and an experienced advertising manager will be the judges. The decision will be made within two weeks after the competition closes.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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POPULARIZING THEATERS

ONE of the influences at work to keep people out of the theaters in New York is the direct or indirect encouragement given ticket speculators by certain managers.

This conclusion is easily demonstrated.

The great class of patrons who love the playhouse and support it year in and year out are discriminated against in favor of the transient class, who are merely amusement-seekers.

The practise is to distribute a lot of tickets to hotels, which are sold to guests and visitors at an advance on the advertised rates. The regular theatergoers, who apply at the box-office, in a great many cases are obliged to accept such seats as are left over and returned as unsold by the agencies, or else are assigned to the less desirable places held for sale in the box-office.

This policy affects thousands of people and is discriminatory against the very class of playgoers who should be encouraged and made to feel specially welcome. The error in the policy of giving the best seats to transients, merely because they pay 25 per cent. more, is obvious, even from the selfish standard of available gain.

Thousands of would-be regular patrons are forced into the steadily increasing reserve army who never enter a theater until a production has been running for months and they are assured beyond peradventure of seeing something worth the cost and trouble. Meanwhile many theaters are playing to \$200 and \$300 a night at \$2.50 a seat.

The best thing that could happen to the vested theatrical interests in New York would be legislative action to stop the sale of all seats in excess of the advertised price. It would put the regular playgoer on the same footing as the transient, and in a short time the theaters would see the benefit of it.

Another direction in which to popularize their theaters would be for the larger houses to draw a dividing line, as in London, and make it possible for playgoers to get good seats at \$1 a head back of a certain row or section of the first floor. The hard and fast rule under which some theaters are managed is as untenable as the hard and fast rule which govern some actors in the question of salaries.

YOUNG ANNE SWINBURNE overwhelms us with her modesty. She is reported to

have instituted suit for an injunction and \$10,000 damages against the GEORGE W. DILLINGHAM Company for selling a novelized version of *The Count of Luxembourg* with her picture for a frontispiece. If this announcement is more than a press agent's inspiration, Miss SWINBURNE's representative will probably encounter difficulties hereafter in inducing dramatic editors to accept her pictures for publication. And it will serve her right.

Miss SWINBURNE is a charming young singer. She is by no means a dominating artist. Much of her popularity is due to her youth and the grace which goes with her years. She is one of many nice, charming girls who bob up and down in the whirl of the theatrical millrace. Some have commanded as much attention as she, and then have been forgotten. Not one within the scope of our observation has been averse to seeing her picture published, pretty much regardless of when, where and how. Why an otherwise charming little songbird should suddenly develop symptoms of antipathy to a legitimate form of publicity is one of the things that stagger the editorial mind. Possibly Miss SWINBURNE has outgrown the need of propaganda.

CANADIAN AGITATION

THERE is widespread agitation at present in certain strong pro-British sections of Canada for emancipation from the dominance of American managers in the theatrical field. This agitation is bringing out some strong anti-American sentiment, which does not seem to be altogether confined to questions of artistic standards.

The movement is, of course, largely promoted by Canadian managers with London affiliations, who look with, perhaps, justifiable envy on the monopoly of the field by our own producers.

The curious feature of the matter is Mr. WILLIAM FAVERSHAM's attitude, as expressed in an interview with him, printed in the *Vancouver News-Advertiser* of recent date.

"I am firmly convinced," Mr. FAVERSHAM is quoted, "that Canada is one of the greatest potential theatrical fields in the world, and it is absurd that its theatrical productions should be supplied solely from New York and the profits reaped by New York."

"I am a British subject," he continued, "and I have appeared in Eastern Can-

ada for many years. I believe that Canadians are tired of New York dictation in theatrical affairs."

Mr. FAVERSHAM is an English actor who owes his artistic standing to the support accorded him in the United States. Speaking from the standpoint of a general observer, THE MIRROR is not aware that he can point to any London triumphs, even approximately such as he has achieved here.

That the New York public is not too backward in supporting a worthy effort was shown last year by the large audiences which greeted his splendid production of *Julius Caesar*.

Why then Mr. FAVERSHAM, prefacing his declaration with a proud avowal of his British citizenship, should chime in with the prevailing tone of hostility to New York is a puzzle.

His utterances form a strange contrast to the courteous expressions of his distinguished compeer, FORBES-ROBERTSON, who recently acknowledged publicly and without qualifying phrases that he owed his ability to retire from the stage in the prime of his powers to the generous support accorded him by our audiences. We know that similar sentiments are entertained by other English players. Mr. FAVERSHAM, therefore, is a unique exception.

SCHILLER, the great German dramatist—of whom COLERIDGE wrote, "Ah! Bard, tremendous in sublimity!"—in his preface to *The Robbers* wrote a strong defense of drama dealing with vice and crime. SCHILLER, one of the most virtuous of poets, freely recognized it as the province of the dramatist to invade the retreats of vice. He said:

"Every delineator of human character is placed in the same dilemma, if he proposes to give a faithful picture of the world as it really is, and not an ideal phantasm, a mere creation of his own. It is the course of mortal things that the good should be shadowed by the bad and virtue shine the brightest when contrasted with vice. Whoever proposes to discourage vice and to vindicate religion, morality and social order against their adversaries must unveil crime in all its deformity and place it before the eyes of men in its colossal magnitude. He must diligently explore its dark mazes and make himself familiar with sentiments at the wickedness of which his soul revolts."

Over in London, Sir Dyce Duckworth, a prominent physician, wrote to the press that the licensing of Joseph and His Brethren was a national disgrace, because the drama treated a Biblical subject. But the audiences are still flocking to His Majesty's, and Sir Herbert Tree has floods of letters and telegrams from clergymen and other serious professional people congratulating him on the splendidly reverent production. Louis N. Parker replied to Sir Dyce Duckworth that his letter was extremely insulting and impertinent, insulting because of the stigma he had tried to heap upon the author and producer, and impertinent because Sir Dyce, on his own confession, had never seen the play.

Charles Hawtrey is now appearing in London in the American farce, *Never Say Die*, which was produced in New York by William Collier last season. It seems rather odd that Mr. Collier, who no doubt trimmed the farce with his own Collierisms of rapid-fire wit and quips, is eliminated from the programme as the co-author of it. H. Post and that Mr. Post alone is given the credit for the farce. It seems still more strange that one of the London papers, which credits Hawtrey with "another tremendous success in one of the most amusing and rollicking farces we have enjoyed in a long time," should so far fall short of appreciating Mr. Collier's verbal pyrotechnics as to say: "When we have laughed well and heartily for two and a half hours we are not disposed to cavil at well-worn stage devices and repartee which is occasionally feeble."

SPARKS

(From an Exchange.)

Somewhere in the offices of every theatrical producing firm in New York there is a large, bleak room with benches or chairs around the walls.

This is the waiting room. Here the people of the stage begin to drop in, about 11 in the morning, and sit, waiting to see the man who does the engaging.

He may be busy till late in the afternoon. The jobless ones can only sit and wait. No lunch for them—they dare not go out and risk missing a chance of getting a place.

You may look in at one and see them—the room crowded, all the seats filled, many standing, the women and girls so obviously "gotten up" to look their very best and trying so pathetically hard to keep the tiredness out of their rouged and whitened faces. The men endeavor to appear jaunty and quite at ease, though more than one poor devil may merely have tightened his belt in lieu of breakfast.

You may look in at three and still see them all there, mostly silent, trying to hope, patient, weary. You may look in at five and perhaps you may see an inner door open and you may hear an office boy yell: "Youse can all go fer to-day! Mr. Grady can't see nobody till to-morrow!"

You may watch them file out, drooping, dejected, but ready to come and sit and wait, to-morrow.

There is the picture, as one looks in upon it, from the outside. How does it look from the inside? Let us hear from Georgia Caine. She has been through the mill; through the waiting, and the coming back to-morrow.

Now Mr. Grady sends for her when she is needed. She is to be one of the important members of the company which will present *Adele*, the new musical comedy which has the backing of young Fiegler, multi-millionaire heir of the "baking powder king."

To girls who are thinking of coming to Broadway and "going on the stage," Georgia Caine says:

"If you cannot curb your desire to become an actress, come to New York and stop at a boarding-house where board and lodging will cost you ten dollars a week. Stay there two weeks and you will know just the kind of fare you will get in one-night stands."

"Walk up and down Broadway and see the expressions on the faces of the hundreds of actors you will pass who are looking for engagements—faces in which confidence has given way to fear, and fear to desperation, as no engagement is found, in weeks, in months—yes, in years, sometimes."

EDITOR'S LETTER BOX

EDNA TAGGART.—Would advise you to address the inquiry direct to Miss Reid.

M. H. C.—See answer to Fred S. Barrows.

M. C. BRITAIN.—The two pieces you speak of have nothing in common.

HERBERT ELKENS.—Mrs. George Arliss's name was Florence, not Mabel, Montgomery.

FRED S. BARROWS.—You can reach Mr. Balsar by addressing him care of Actors' Society of America, No. 133 West Forty-fifth Street, New York.

H. LEX.—A biographical sketch of Frederick G. Lewis appeared in THE MIRROR Dec. 20, 1912. The Miss Lewis you refer to is his daughter.

R. P. P.—Eva Tanguay is a Canadian by birth. We do not know the date of her birth and fear we should not dare publish it if we did know.

R. A. H.—Try Henry W. Savage, 108 West Forty-fifth Street; Shubert Brothers, Broadway and Thirty-ninth Street; A. H. Woods, Eltinge Theater, West Forty-second Street; Charles B. Dillingham, Globe Theater, Broadway and Forty-seventh Street; Klaw and Erlanger, New Amsterdam Theater, West Forty-second Street. Any of these producing managers should suit your purpose.

NATALIE.—Were we to print in this column which were considered the two best looking men on the stage we should lay up an inexhaustible supply of trouble for ourselves. Besides, that is purely a matter of taste. Some might select De Wolf Hopper and John Drew as the two most nearly approximating that distinction.

HARRY PAULIS.—David Warfield opened in the Bijou Theater, New York city, under David Belasco's management, in 1901, in *The Auctioneer*. Ivan the Terrible was produced by Richard Mansfield at the New Amsterdam Theater, New York, March 1, 1904.

Prominent Critics

One of the youngest dramatic critics to have won authoritative recognition is Miss Rose Henderson, of the *Des Moines Register and Leader*, who has been



MISS ROSE HENDERSON,
Dramatic Critic *Des Moines Register and Leader*.

writing criticism during three of the four years she has been in the newspaper field.

Miss Henderson's newspaper success has been described as "phenomenal" by old reporters who know something of the game. After graduating from Drake University, she took special training in English in the University of Chicago, and the next year began work as book reviewer on the *Register and Leader*. A year later she was made dramatic critic, and has been particularly successful in interview work. She has recently been made associate editor of the *Register and Leader*, and has attracted favorable attention by her editorial writing.

Miss Henderson has contributed short stories and verse to some of the leading magazines, among them being *The Forum*, *Lippincott's*, *The Smart Set*, *The Black Cat*, *Ainslee's*, and *The Craftsman*. The *Register and Leader* is now running a series of her signed human interest articles under the caption, "Little Stories of Everyday Life."

Miss Henderson is a member of the Iowa Press and Authors' Club and of the Professional Women's League of Des Moines. She is included in the current issue of *Who's Who Among Women in America*, published by the American History Company of Chicago. Miss Henderson was born in Iowa, and has lived for the past eight years in Des Moines.

It was an odd coincidence that among the effects which Truly Shattuck caused to be placed in an auctioneer's window for his disposal was an autographed photograph of Odette Valery.

The fact that the fascinating little dancer was at that moment alone and destitute in Paris lent poignancy to the inscription on the photograph

"A la tres belle Truly Shattuck.

"Sympathiquement,

"ODETTE VALERY."

Anne Dancrey, of the Winter Garden, has a clientele of the most discriminating set in Paris. The Faubourg St. Germain sends representatives to see her, yes, women representatives, Madame or Monsieur Goffer. They have named her "The most elegant woman of the Paris stage."

She rebelled against the slit skirt. Her street gowns appear to be slit but are not, for within the slash is a dainty plaiting of the same material.

Lowell Sherman, who adds to the pulchritude and virility of Fair Play, is of the small cult who end not their surf bathing with the first snows of Winter, but carry it even into the Christmas holidays, if a sea happens to be round about his environment. Swimming with the other Polar Bears at Brighton Beach on a chill day, he found near the float the fattest man he had ever seen. He swam quite around him to convince himself beyond doubt that the man of avoirdupois was not a whale.

"What's temperature?" spluttered the fat floater without turning over.

Mr. Sherman filled his mouth with brine, held it for twenty saline seconds, then spouted it forth and replied:

"Ninety-six."

Personal

ALLEN.—Frank Allen, who made the translation of Berger's *The Deluge*, to be put on in New York by Arthur Hopkins, is the sole business representative of Societe des Gens des Lettres of France in this country and Mexico. He lives in Plainfield, N. J.

BROOKS.—Mr. E. Oswald Brooks has decided to retire from theatrical affairs, and in pursuance of this decision has disposed of his entire interest in the Brooks Booking Agency, of Montreal. Mr. Brooks was at one time the lessee of the Grand Theater, Swansea, and late manager of the Surrey Theater, London. He is now in New York.

CARUS.—Emma Carus is receiving the congratulations of her friends upon a favorable notice of her performance that appeared in the *Chicago American*. She was called "the most interesting figure on the stage in Chicago to-day." The Emma Carus company says that further comment is unnecessary, but nevertheless goes on to say that Doris Keane, Richard Bennett, Frank Keenan, Arnold Daly, Emmett Corrigan, Charlie Grapewin, Lillian Lorraine, Florence Holbrook, and Jack Hazard were playing in Chicago at the time the notice appeared.

CHEATHAM.—Kitty Cheatham has just returned from England, where she has been entertaining society and royalty with recitations and American folk-songs. She is of the opinion that our British cousins are beginning to find the sentiment expressed, particularly in our songs of the South—the same being welcome news to those who complain that the American idea is not appreciated abroad.

CLARKE.—Harry Corson Clarke opened his comedy season at the Majestic Theater, Melbourne, Australia, Sept. 18, to an overflowing house. It was estimated that fifteen hundred people were turned away. The play was Mark E. Swan's *Whose Baby Are You?* The star, play, and company made an enormous hit. Ten curtain calls at the end of the second act. At the conclusion of the piece the stage was banked in flowers, and the audience refused to leave the theater until Mr. Clarke complied with their request for a speech. The papers predict a long run for the company, which includes the following players: Margaret Dale Owen, Kathleen Lawrence, Bertha Gordon, Enid Bowman, Mena Maitland, Leo Pierson, Leslie Woods, Charles Willoughby, John Fernside, Gustav Frank, and J. H. Booth. J. Roy Clair and Charles Priest have charge of the front of the house. Frank Cates is the stage-manager.

FLEXNER.—Abbe Crawford Flexner is the author of *The Marriage Game* that was given Monday night at the Parsons Theater, Hartford, Conn., under direction of John Cort.

KANE.—Whitford Kane, the well-known English character actor who created Wellwyn in *The Pidgeon* and Roberts in *Strife*, and who rendered artistic characterizations in *Hindle Wakes* and *The Drone* last season, has been engaged to play in the Pine Arts Repertory Theater company which is to be established in Chicago early next month. Mr. Kane's work has more than once been likened to that of David Warfield.

KEANE.—Doris Keane is winning much favorable notice from the Chicago critics for her work in *Romance*. Even the *Record-Herald* has declared itself impressed; and that is something for any artist to be proud of.

LABADIE.—Madame Harriet Labadie, well-known as a dramatic interpreter of modern plays, will appear at the Berkeley Theater on Oct. 30, Nov. 4 and 6. *Michael and His Lost Angel*, by Henry Arthur Jones, will be the presentation of the first evening, followed on the succeeding dates by *The Three Daughters* of M. Dupont, of Brieux, and *Percy Mackaye's* play, *To-morrow*. The two first mentioned plays by the contemporary English and French playwrights are so distinctly different in theme and treatment that they will be of interest from this standpoint alone. All three plays deal with subjects of universal importance. The *Medical Review of Reviews*, which was instrumental in securing the first presentation of Brieux's *Damaged Goods*, is giving its approval to this dramatic interpretation of *The Three Daughters* of M. Dupont, feeling that the presentation will help in an appreciation of Brieux. As a document in connection with the new movement to give woman greater rights this play is directly in line with woman's movements in America to-day.

MACVAY.—William MacVay, who plays the role of the boss in *The Fight*, has signed a five-year contract with the Henry B. Harris Estate, to play in their productions, and another with Bayard Veiller, of the same duration, to play character roles in his plays. This arrangement followed Mr. Veiller's agreement with the management named.

MANN.—Louis Mann is to be seen in New York shortly in *Children of To-day*, a new play by his wife, Clara Lipman, and Samuel Shipman, authors

of *Elevating a Husband*. Mr. Mann is now touring in the piece.

O'NEILL.—Maire O'Neill—and, by the way, we are authoritatively given the correct pronunciation of that first name as "Myra"—the young Irish girl, who is to play in General John Regan for the Liebbers, is negotiating with J. Hartley Manners for the rights to



Baker Art Gallery, Columbus, O.
HARRIET LABADIE.

Peg o' My Heart in the Irish cities. She won much favorable comment as a member of the original Irish Players in Europe.

A PATHETIC FAREWELL

That hope never dies in the human breast was pathetically shown in the passing of Howard P. Merrill, long time dramatic editor of the *Springfield (Mass.) Union*, and known to hundreds of traveling managers and people of the stage, when his valedictory appeared in the same issue of his paper that bore, in the news section, the story of his death. Mr. Merrill, though compelled to give up active work on account of his malady, had maintained up to the Sunday before his death, his favorite department, "The Prompter," in the *Sunday Union*. He died suddenly one Saturday afternoon after the dramatic section had gone to press containing this farewell, with its hope of taking up the work again:

VALE—A PERSONAL NOTE

This valedictory is addressed to the readers of the *Sunday Union* who have been interested in *The Prompter's* column. Owing to a protracted illness *The Prompter* is obliged to lay down his pen and give way to a new dramatic editor.

I have enjoyed the writing of this column which has been conducted each week, without a slip, for eight years. I have tried to get on more intimate terms with my readers than can be done in the more formal reviews by the dramatic editor. There are times when the dramatic editor has to be a critic, but there are other times when he likes to gossip about the theater. So this column has been conducted in a more or less free and easy manner and I have felt that it has been of much more interest because of the personal note with which it has been flavored.

I have written interviews with which the press agent had nothing to do. I have "told tales out of school," but have avoided indulging in malicious gossip. In a word, this column has been the means of enabling me to give expression to my personal views, which cannot always be incorporated in the more formal review. So it is with regret that I write this farewell. Possibly it may reappear sometime in the future. Until such time Vale—and in the words of George M. Cohan, slightly revised: I thank you in behalf of the *Union*, I thank you in behalf of the new dramatic editor, and I thank you in the name of

THE PROMPTER (HOWARD P. MERRILL).

By the way, Edwin Arden, who plays the harassed husband so superbly to Emily Stevens's clothes-mad wife in *To-day*, is another of the order of grandparenthood, and the proudest one I have met. At Long Beach last Summer he took his chum of the third generation into the surf every morning, to the great glee of Baby Beaver, whose cries of "Fardee, Fardee," were translated by the absurdly youthful Grandma Agnes Arden, as meaning "Grandpapa, Grandpapa."



FELICE MORRIS,
Playing Alice in "The Family Cupboard."

NESTOR LENNON DEAD

Seized with Hemorrhage, Popular Actor Passes Suddenly Away

The news that Nestor Lennon was dead came with shocking surprise to his friends—and he had legions of them—in and out of the profession. Mr. Lennon was seen in his usually familiar spots on Broadway near Forty-second Street for the last time Sunday night, Oct. 12, and the remotest thought in the minds of those who saw him then was that of his sudden passing away. Strong, cheerful, always with a brilliant thought in his mind and quip on his tongue, Mr. Lennon suggested years of useful activity in the profession for which his talents so eminently fitted him. On that night, arrived at his home at 354 East 154th Street, and complained of not feeling quite his usual self, and shortly after retiring he was seized with hemorrhage of the bowels. The physician who was called in saw that he had a serious case on his hands, and by his advice the sick man was conveyed to the Lebanon Hospital, where after being seized by a second hemorrhage he passed away at 8.50 o'clock Tuesday evening, Oct. 14. Services over Mr. Lennon's remains were held at the Funeral Church, No. 241 West Twenty-third Street, last Saturday, 2 P.M., from where they were conveyed to the Fresh Pond Crematory in Long Island for incineration.

He is mourned by a wife, two sons, and two brothers, Percival and Russell Lennon, both members of the theatrical profession. Nestor Lennon was born in Richmond, Va., fifty years ago. He was educated in the public schools, graduating from the high school of his native place. At the age of twenty he decided to make the stage his profession. He made his first appearance on the boards in New York city in 1881, playing boy parts with Edwin Booth and Lawrence Barrett. In 1883 he played the boy in *The World*, and the following year he was engaged to play Henry Marston in *The Professor*, with James A. Hearn in *Hearts of Oak*, in which he played Ruby Darrell and Fyke Hampton in *The Minute Men*, remaining with Mr. Hearn for three years. Then came a succession of successful appearances in New York under A. M. Palmer, Daniel Frohman and others. As member of the old Madison Square Theater company, Mr. Lennon played in *May Blossom*, *Young Mrs. Winthrop*, *Emeralda*, etc., and afterward starred jointly with Lillian Russell in repertory, and with Edmund Collier in tragedy. His greatest hit was his powerful characterization of General De Laroche in *Paul Kuyper*, and later on in the title-role itself. Then Mr. Lennon was engaged by Eugene Tompkins as leading man for the Boston Theater. He was featured and played the leads in *Sardou's Exiles*, *London*, *Burnah*, and the big revival of *Black Crook* at the Academy of Music. After this he starred in *The House of Mystery* and *In Peril*; was featured for two years in *When We Were Twenty-one*; played with much success in *There and Back* and *Brewster's Millions*.

Just a few weeks ago Mr. Lennon was compelled to retire from the cast of *Everywoman* (Western company), in which he played the part of Wealth. The high altitude in the Rocky Mountains affected his voice and made it difficult for him to articulate. He recovered its use as soon as he reached the lower altitudes, and by the time he arrived in New York it was quite restored. Only a few days ago he entered into negotiations with several managers, among them one who proposed a starring tour to him. In the thirty years of his stage career he has played more than one thousand different parts.

Mr. Lennon was a most genial man, with considerable talents aside from those he displayed in his calling as an actor, and was a frequent contributor to the columns of the press—most of the time anonymously.

PITT THEATER NOVELTY

Largest \$35,000 Pipe Organ to Be Formally Dedicated at New Pittsburgh Playhouse

A large delegation of musicians and musical critics will go to Pittsburgh on Friday night for the dedication of the magnificent new \$35,000 pipe organ in the new Pitt Theater in Pittsburgh. The Pitt Theater, as readers of *This Mirror* know, is Pittsburgh's "new" or "little" theater, backed by a group of Pittsburgh capitalists and managed by Mr. William Moore Patch, formerly dramatic editor of the *Pittsburgh Dispatch*. This organ has been under process of construction in the Pitt Theater for the past four months, and will be formally dedicated Saturday night with an elaborate production of *Anatol France's Thais* (the *Wistach* version). For this production, Mr. Patch has secured all the original Joseph M. Gaites scenery, costumes and properties, which were shipped to Pittsburgh a week ago.

The organ, which is to be dedicated in the new Pitt Theater is, primarily, an orchestra, and, secondly, an organ. There is a Hope-Jones Unit Orchestra in this city in the Century Opera House, Central Park, West; but it is by no means so pretentious an instrument as Mr. Patch has installed in the new Pitt Theater.

Madame Schumann-Heink wrote of the Hope-Jones organ, in the great auditorium at Ocean Grove, as the "most wonderful instrument in the world." Mr. Hope-Jones states, however, that the instrument that has been set up in the new Pitt Theater is much in advance of the one he erected at Ocean Grove. He further states that it will, when completed, be by many times the largest and finest instrument ever set up in a theater.

Miss Louise Gunning, the celebrated light-opera star, has been invited to dedicate the Hope-Jones organ in the new Pitt Theater next Monday evening. She will leave for Pittsburgh Friday night, to be present at a large dinner Mr. Patch is giving on Saturday evening at the Duquesne Club, in Pittsburgh, for the newspaper men and musicians of Pittsburgh. Miss Gunning will sing a number of grand-opera arias between the acts of *Thais* at the new Pitt Theater. Among the guests of honor for the occasion will be Dr. Andrew D. White, formerly president of Cornell University; Dr. Tall Egan Morgan, organist at the Auditorium in Ocean Grove, N. J.; George Federlein, secretary of the American Guild of Organists, and others.

LEONCAVALLO HERE

Composer of "I Pagliacci" Will Conduct New Work in 'Frisco

Ruggiero Leoncavallo, the famous composer of *I Pagliacci*, is at the Hotel Astor. He goes from here to San Francisco, where he is to conduct his new opera, *Cingari*, which will be produced in that city next month.

The maestro is also looking for material for an opera on American life.

La Petite Reine de Roses, his new and only opera (Leoncavallo's first venture in the lighter field), is to be produced in New York, this Winter, by Andreas Dippel, who has bought the rights.

PREMIERE OF "MADCAP DUCHESS"

Victor Herbert conducted the opening performance of his new opera, *The Madcap Duchess*, at the Lyceum Theater, Rochester, last week, given under management of H. H. Frasse. Anna Swinburne played the title-role. Glen Hall sang the leading male part. David Stevens and Justin Huntley McCarthy wrote the book. A large audience showed in every way that they liked the opera. In the cast are Harry Macdonough, Glen Hall, Josephine Whittell, Peggy Wood, Herman Gantvoort, Francis K. Lieb, Gilbert Clayton, David Andrade, J. R. Powell, Herbert Ayling, Herbert Vincent, Edmond Mulcahy, and Percy Helton.

"XANTIPPE'S" LAST WEEK

This will be the last week of *Believe Me, Xantippe* at the Comedy Theater and the last opportunity to see John Barrymore in the Frederick Ballard farce. The many friends of John Barrymore will learn with regret that he and the piece in which he fits so admirably are to leave town at the height of the season. But the play was early booked for a season on tour, and it is necessary for it to leave the Comedy after three months in New York.

MARIE DORO APPEARS IN LONDON

Marie Doro joined the all-star cast of *Diplomacy* last week, playing at Wyndham's Theater, London. Charles Frohman cabled his permission on Tuesday for Miss Doro to appear. The company is headed by Gerald du Maurier and includes many other well-known English stars. Miss Doro plays Dora, the wife. Her most recent performance in London was as Margaret Holt in the English version of *The Conspiracy*.

OPENING OF "THE LITTLE CAFE"

The premiere of Klaw and Erlanger's new musical production, *The Little Cafe*, took place on Monday evening of last week at the Forrest Theater of Philadelphia before a large audience. The play, based on Tristan Bernard's farce of the same name, is by C. M. E. McClellan and Ivan Caryll, both of Pink Lady fame.

A happy-go-lucky waiter is the hero; and his adventures in the cafe where he is employed when he falls heir to a million

france, constitute the action. Mr. Caryll in person conducted the orchestra. In the piece there are thirty-three speaking parts and a large chorus. The honors were shared by Hazen Dawn, who played the "midnight queen," and John E. Young, who did the waiter. Alma Francis, Marie Empress, Tom Graves, Harry Neville, and Grace Leigh also gave creditable performances.

The audience at this initial performance included many notables. There were Philander C. Knox, Jr., John Wanamaker, J. Rutherford, John H. Packard, C. M. E. McClellan, and Mr. Isaac Clothier among others.

MARBURY SUES EQUITABLE

Play Broker Wants Balance of \$3,839.20 Due on Tontine Policy

Elizabeth Marbury is suing the Equitable Life Assurance Company in the Supreme Court for \$3,839.20, the amount, she avers, due her according to representations made by an agent of the society prior to April 22, 1898, when she took out a tontine policy with \$10,000 face value, upon death or maturity. Miss Marbury complied with all the conditions of the contract, which included a proportion of the profits of the company in addition to the \$10,000. The tables shown her by the agent indicated an accumulation of \$16,730 in 1913. She only received \$12,890.80 from the Equitable.

CENTURY THEATER CLUB PRIZES

The Century Theater Club, Mrs. Grace Gayler Cain, president, is again offering prizes—respectively \$50, \$35, and \$25—for the three best one-act plays, to be either drama, tragedy, comedy, or farce (musical comedies and librettos not considered). The competition, which is open exclusively to non-professional native Americans, will open Oct. 16, 1913, and close Feb. 18, 1914, prizes to be awarded in April, 1914. Scripts must be typed on one side of the paper and return postage enclosed. They must be accompanied by name and address of the author in sealed envelope.

If the prize-winning plays should be contracted for by a manager and produced, the usual agent's commission of 10 per cent. of the author's royalty shall go to the Century Theater Club, to form a fund devoted to money prizes in play competitions. Judges will be announced later. Scripts must be sent to Mrs. Axel O. Ihlsing, chairman, 541 West 124th Street, New York city.

PAYNE SUES FOR \$10,000 DAMAGES

Frank C. Payne, part owner and pilot of *The Rose Maid*, now touring somewhere near where the poetic *Wabash* flows, and who played *Fort Wayne* Oct. 11, as a retaliatory measure, filed a \$10,000 damage suit against M. E. Rice and John M. Essig of the *Majestic* theater of that place.

These men attacked the effects of the *Rose Maid* to satisfy a \$38 claim, which, they claimed, was due to them from another *Rose Maid* company, booked with them last March, but which, owing to the flood, failed to appear. As the *Rose Maid* belonged to another management at that time, Mr. Payne disavows any responsibility, and charges conspiracy besides.

LAURETTE TAYLOR FOR ACTORS' FUND

Early in November Laurette Taylor, who has been playing these many months in *For a Man*, will appear for the benefit of the Actors' Fund in a one-act play by Joseph Medill Patterson, entitled *By-Products*. The piece is said to be one of two short plays on the same bill. The other is *Countess Miti*, a comedy from the Hungarian. In the production Miss Taylor will be seen as the daughter of a scrubwoman, anxious to tear herself away from a life of privation. It is said to deal with a common situation in a grimly realistic way.

CARRÉ SUCCEEDS CLARETIE

It is stated on dependable authority that Albert Carré is to be the successor of Jules Claretie as director of the *Comédie Française*, that gentleman having resigned to become manager of the *Opéra Comique*. Premier Barthou, it is said, offered the directorship of the *Comédie* to Paul Hervieu, but the well-known author declined.

"FAMILY CUPBOARD" A SUCCESS

Next Thursday night *The Family Cupboard* will be presented for the seventy-fifth time in William A. Brady's Playhouse. The Owen Davis drama is now acknowledged one of the year's successes and has settled down into a run typical of the Playhouse.

NEW STRAUSS'S OPERETTA OUT WEST

Oscar Strauss's operetta, *Das Thal der Liebe* (*The Vale of Love*), was given its first presentation in America at the Grand Theater, Cincinnati, by O. E. Smith's German Stock company. The play was liked, and opened to capacity business.

"THE WARNING"

William Anthony McGuire, author of *The Divorce Question* and *The Cost of Living*, is to have his latest play, *The Warning*, produced in the near future. Rodney Ronous and Marie Nelson have been engaged as leads.

OBERS IN DIVORCE COURT

Robert H. Ober, the curly-headed Monty of *Brewster's Millions*, now playing in the *Rocky Mountain West*, is suing his wife for divorce. Mrs. Ober's stage name is May Kennersey.

FOUR MORE REHEARSALS

"Miss Phoenix," "A Modern Girl," "Turandot" and Play by Rachel Crothers Prepare to Open

The Shubert Offices have announced that four more productions, under their management, have gone into rehearsal. They are *Miss Phoenix*, a comedy of New York life, by Albert Lee, editor of *Dress and Vanity Fair*; *A Modern Girl*, by Ruth Comfort Mitchell, which is a play concerning a young woman who has been made very selfish by her environment; a new piece by Rachel Crothers, author of *A Man's World*, *The Three of Us*, and others, that deals with the regeneration of fallen women; and Max Reinhardt's long-heralded spectacle, *Turandot*.

Turandot has been almost entirely rewritten since its trial presentation out of town last year. The work has been done by Percy Mackaye, a circumstance that is the more interesting when it is remembered that his father, Steele Mackaye, planned many huge spectacles that unfortunately were not carried out. Mr. Mackaye has brought his fine poetic imagination into full play in this work, it is said, and the management believes that, as now completed, the work will be an honor to the American stage. Among the principals in this production will be Frederick Warde, Rita Jolivet, Pedro de Cordoba, H. Cooper Cliffe, and Joseph Smith.

Miss Crothers's play is called *The Awakening*. In the cast will be Grace Ellison, Jobyna Howland, Selene Johnson, Mattie Keane, Thaurio Berger, Stanley Dark, Geoffrey Stein, and others. The first performance takes place in Providence Nov. 3.

Bertram Harrison is staging *Miss Phoenix*. The cast includes Ann Murdock, Maude Knowlton, Lucille McVeigh, Henry Mortimer, Robert Mackay, Conway Tearle, and Worthington C. Romaine.

In addition to these four pieces, the Shuberts announce that they have obtained the American rights to *The Pearl Girl*, a musical comedy now playing at the Shaftesbury Theater, London.

THE NEW OWEN DAVIS

(Continued from page 3.)

the matter of play morals. I believe that there are two ways of looking at that. If a writer is forced into a situation of a dangerous kind through the exigencies of his play, I think he is justified in using it. On the other hand, I think that the position of a man who deliberately sits down and writes a play of the *risqué* variety, because he thinks it's time for it, is absolutely false.

The conversation turned upon critics of the drama, and particularly upon one who used to live in the same New York boarding house with Mr. Davis some fifteen years ago. Mr. Davis reflected upon just why this gentleman, an authority upon dramatic technique, has done so little playwriting.

"It's either because he hasn't the creative faculty or because he doesn't care to exercise it. He probably prefers the analytical work. He's a philosopher, and philosophers don't write plays. Aristotle, who was perhaps the greatest critic who ever lived, never wrote a play as far I am able to learn. Playwriting is creative; it is almost entirely imaginative. Philosophy is more scientific, requiring a foundation to philosophize on. Playwriting is the creative gift."

"The criticism of to-day is mostly destructive, although here and there is some that is helpful. Criticism is difficult. There is always the danger of becoming biased. It is hard, for instance, to condemn the play of one's best friend. Then there is always the tendency to applaud the great name. There is truth in what Shaw said: 'Tell me the name of the author. If he's a great author, it's a great play. If he's not, neither is his composition.' I can't blame the critics for being prejudiced now and then. It's a human failing. It's their business to make friends with playwrights, or at least to become acquainted with them, and with impressions so gained, it is practically impossible to judge a play without a leaning one way or the other."

"But I have no quarrel with the critics, certainly not at the present moment, for they are very good to me." Mr. Davis laughed. "They are good to me to-day, so I like them to-day. The principle that I go on is never to have a quarrel with the critics, for I intend to outlive them all."

We stood now on the sidewalk, just outside the Playhouse, where a large audience was gathered, witnessing his new play, *The Family Cupboard*. Thoughts came of the fashionable people in there who had come in their limousines and their fashionable gowns, and paid the standard prices of a Broadway success for admittance to see one. Then came thoughts of that other crowd that had paid its ten, twenty, and thirty cents for the privilege of applauding a hero and hissing a villain standing in the midst of quivering canvases as the fifteen or twenty scenes were shifted, thoughts of the shrill whistles and the stamping feet, and a vision of the butcher-boy drawing his "gill" to him across the party arm of their gallery seats, as the villain still pursued the beautiful heroine. Then a taxi went by, ticking away the dollars and cents of some poor devil within, and the vision was gone. We stood together in the best theatrical radius in the city.

"It looks as if Owen Davis has mended his ways."

Mr. Davis smiled. "It does," he said, looking up at the big sign on the front of the theater. "And the best part of it is, he's come to stay."

ARTHUR EDWIN KNOWS.

OPERA'S MERRY WAR

Criminations and Recriminations in Metropolitan-Hammerstein Legal Conflict

In the argument of the Metropolitan versus Hammerstein suit, now on before Judge Fendler in the Supreme Court, in which the former company seeks to enjoin the latter from producing opera in New York, the two adversaries through counsel contend:

"The Metropolitan Opera Company has been guilty of acts of oppression and business cruelty and of ruinous methods such as measure up to those laid at the door of the Standard Oil Company and the American Tobacco Company, and is a trust in violation of the Sherman law, and that accordingly they are not bound by the contract under which they sold out to the Metropolitan and agreed not to produce opera in New York for ten years."—John B. Stanchfield for Hammerstein.

"The Sherman law did not apply to the Metropolitan because the company did not make a business of producing grand opera in all the States of the Union the entire year. The Metropolitan can't be called a monopoly because the opera field in New York is open to any one but the Hammersteins.

"This is a deliberate and wicked plot of Hammerstein and his son to come to New York with \$300,000 worth of scenery from their unsuccessful trial in London and repeat here their disastrous experience there."

"Paul D. Cravath for the Metropolitan.

"The Metropolitan had filed a denial of the allegations that it was a trust, it admitted these charges, and that as it did not appear in court with clean hands it was not entitled to the injunction asked for. The Metropolitan conspired to ruin Oscar Hammerstein because it couldn't compete with him successfully."—Counsel for Hammerstein.

"The Hammersteins have said nothing about returning the \$1,200,000 they got for signing the contract to keep out of opera here."—Counsel for the Metropolitan.

"If there is any charge of larceny in this case it lies against the plaintiff and not the defendant."—Counsel for Hammerstein.

And the end is not yet in sight.

SEX PLAYS IN STOCK

The success of the physiological plays that have been attracting so much attention this past season in the larger cities, has induced the management of the Garden Theater Stock in New York to try sex education at a profit along with the other houses. Next week they are going to put on a play by David H. Galley and Marie Lambert that deals with the advisability of allowing illegitimate children to enter the world. It is said that it has nothing in common with the play to be put on by the Medical Review of Reviews next month, except the theme.

"VICAR OF WAKEFIELD"

A new dramatic version of Goldsmith's The Vicar of Wakefield has just been completed by Louis N. Parker, author of Joseph and His Brethren, Disraeli and Pomander Walk. It will be produced for the first time on any stage by Cyril Maude during his engagement at Wallack's which begins November 3. Mr. Maude will play Dr. Primrose, while his daughter Margery will play Olivia. There have been a great many adaptations of "The Vicar" made during the interval between the time it was written and now, and none of them has been altogether satisfactory. But Mr. Parker has been so successful in his work of dramatization that something unusual may be looked for.

SUIT AGAINST SHUBERT AGENCY

The suit brought by the Auditorium Theater Company of Los Angeles against the Sam S. Shubert Booking Agency for an alleged unpaid balance of rent for the Auditorium, was decided early last week in favor of the plaintiffs with a verdict of \$10,000, only to have the award of the jury set aside by the court on the ground that the jury had come to the finding through a question of veracity on the part of witnesses. The Auditorium Company declare they will appeal the case. William Klein, the Shubert's lawyer, who also appeared as a witness, says he is positive that the lease of the theater had been executed and mailed the plaintiffs from Chicago.

"TIK-TOK" TEMPORARILY CLOSES

The Tik-Tok Man of Oz, book by Frank Baum and music by Louis Gottschalk, produced in Los Angeles, played at San Francisco, and transferred to Chicago, on tour in August and played in many States, will close after its return engagement to Milwaukee, on November 1, preparatory to a practical reconstruction of the elaborate settings of the piece and a complete equipment of new costumes for production in the cities of the East.

BARRIE GIFT TO MAUDE ADAMS

Rosalind, the Barrie play in which Maude Adams will be seen in New York in December, has been presented to Miss Adams by the author. The play was recently sold by Mr. Barrie to Francois de Croisset for Paris production, but being unable to agree with the French manager upon the manner of staging, he bought back the rights and gave them to Miss Adams.

ANOTHER PLAY CONTEST

The Heuck Opera House Company, Cincinnati, has opened a prize contest for

NEW YORK THEATERS.

HIPPODROME

Sixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinees at 2. Best Seats \$1.

AMERICA

1000 People | Increased Orchestra | 200 Horses | 50 Indians

SHUBERT THEATRE, 44th W. of B'way.
Phone Bryant 5430.
Evenings at 8; Matinees, Saturday at 2.

FORBES-ROBERTSON'S
FAREWELL
with GERTRUDE ELLIOTT
in REPERTOIRE

39TH STREET 39th St., near B'way
Phone 413 Bryant

Evenings, 8:20 Mats. Wed. and Sat. 2:30

AT BAY

With GUY STANDING and CHRYSTAL HENNE
A New Modern Play
by GEORGE SCARBOROUGH

Maxine Elliott's Theatre, 39th St.
bet. B'way & 6th
Ave. Phone 1476 Bryant. Evenings, 8:30
Matinees, Wednesday and Saturday, 2:30.
The Most Powerful Moral Lesson Ever Staged

THE LURE

By GEORGE SCARBOROUGH

BOOTH THEATRE

45TH STREET, WEST OF B'WAY.
Evenings, 8:15—Tele. Bryant 0240.

Matinees Thursday and Saturday at 2:15.
WINTHROP AMES Announces

The Great Adventure

A New Comedy by
ARNOLD BENNETT,
based on his novel
"Barbed Wire."

one-act plays the premium for which will be \$25 in cash and the play will be put on by the Heuck players within a short time after the contest is ended. Plays will be received up to and including Dec. 1. The conditions call for an original play, farce, drama or comedy, and it is not to exceed thirty minutes in length.

"MISS CAPRICE" GOES ON ROAD

De Wolf Hopper and George MacFarlane in Miss Caprice, that has been playing at the Casino Theater, will close the production at the end of this week to go with it on the road. The company on tour will be the same as seen in New York. The supporting cast includes May de Souza, Rosika Dolly, Grace Field, and Viola Gillette.

SOUSA'S BAND AND SOLOISTS

Sousa and his Band will make their first and only appearance in New York this season on Nov. 9, at the Hippodrome. The soloists of the organization are Virginia Root (who made the tour of the world with Sousa), soprano; Margel Gluck, a violinist who has caused unusual attention by her artistic playing; and, of course, Herbert L. Clarke, cornetist.

METROPOLITAN OPERA HOUSE PLANS

Giulio Gatti-Casazza is back from Europe. He looks forward to the ensuing season in fondest anticipation of unusual results.

Masse's Manon will be the opening bill Nov. 17, with Caruso, Farrar, Gilly, de Segurois and Rothler. The Masked Ball and Falstaff will be reviewed. Among the novelties promised are Richard Strauss's Der Rosenkavalier; L'Amore die Trere, by the new composer Montemessi; Victor Herbert's Madeleine; Charpentier's Julien and Wolf-Ferrari's L'Amore Medico.

SCHILDKRAUT IN BERLIN

Rudolf Schildkraut, well known here, will make his reappearance in Berlin at Reinhardt's new Kammerspielehaus, next Friday. In a legendary drama, The Lost Son. His seventeen-year old son will make his debut in the title role.

A BICKERTON INNOVATION

Joseph P. Bickerton has engaged the Bendix Quartette for the Harris Theater, which opened recently. The quartette will give a miniature concert between the acts, an innovation that may please a discriminating public, it is to be hoped. It is an entirely novel feature in theaters.

NEW YORK THEATERS.

EMPIRE

Broadway and 40th Street.
Evenings, 8:15; Matinees,
Wed. and Sat., 2:15

JOHN DREW

IN A DOUBLE BILL

J. M. Barrie's

THE WILL

and C. Madden Chambers'

THE TYRANNY OF TEARS

Next Week Ethel Barrymore in "Tears"

GARRICK

35th St., near Broadway.
Even. 8:15. Mats. Wed.
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Charles Frohman, Manager.

CHARLES DILLINGHAM presents

FANNIE WARD

In the Palais Royal, Paris success

MADAM PRESIDENT

with an exceptional cast.

CRITERION

Broadway & 44th St.
Even. 8:15. Mats.
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CHARLES FROHMAN presents

William Collier

In Richard Harding Davis' new farce

WHO'S WHO?

with an exceptional cast.

GAIETY

B'way & 46th St. Tel. 210
Bryant. Even. 8:15. Mats.
Wed. & Sat. 2:15

Klaw & Erlanger, Managers

COHAN & HARRIS present

Edgar Selwyn's New Farce Hit

NEARLY MARRIED

With BRUCE McRAE

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48th Street
Just East of Broadway

Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Bryant 40

Evenings, 8:20; Matinees, Wed. and Sat., 2:30

OLIVER MOROSCO Presents

LAURETTE TAYLOR

in the Comedy "PEG O' MY HEART"

of Youth

By J. HARTLEY MANNERS

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LONGACRE

48th St., West of B'way.
Tel. 43 Bryant.
Evenings at 8:20,
Mats., Wed. and Sat., 2:30.

The New Era Producing Co.

(Joseph P. Richardson, Jr., Man. Director), presents

The New Musical Comedy,

ADELE

By JEAN BREQUET and PAUL HERVE

With an Exceptional Cast

WILLIAM A. BRADY'S

PLAYHOUSE

48th St. East of B'way, Phone 2628 Bryant

Evenings 8:20 Matinees Wed. and Sat. 2:30

THE

Family Cupboard

By OWEN DAVIS

Direction

WILLIAM A. 48th St. Theatre, Just

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Evenings, 8:15; Mats., Thurs. and Sat., 2:15.

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A Potent Drama in Four Acts.

TO-DAY

By GEORGE BROADHURST

and ABRAHAM S. SCHOMER

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KNICKERBOCKER

Evenings at 8:15. Matinees, Wed. & Sat. 2:15.

Charles Frohman, Klaw & Erlanger, Managers

CHARLES FROHMAN presents

DONALD BRIAN

In the New Musical Play

The Marriage Market

45th Street, near Broadway

Evenings, 8:30.

Mats. Thurs. & Sat., 2:30

Charles Frohman, Manager

CHARLES FROHMAN presents

GRACE GEORGE

In J. M. Barrie's

HALF AN HOUR

Preceded by Stanley Houghton's

THE YOUNGER GENERATION

NEW AMSTERDAM

West 42d Street.
Klaw & Erlanger, Managers

Evenings 8:15. Mats. Wednesday & Saturday, 2:15.

WERNER & LUSCHNER present

CHRISTIE MACDONALD

In Victor Herbert's New Operetta

SWEETHEARTS

Book by H. B. Smith and Fred de Gripe

Lyrics by R. B. Smith. Staged by Fred Latham

GEO. M. Theatre, B'way & 42d St.
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COHAN & HARRIS present

Even. 8:15; Matinees, Wed. and Sat., 2:15

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An up-to-date garment, in three places, founded

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COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

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Founded on Earl Derr Biggers' famous novel

W. 44th Street. Even., 8:15

Matinees, Thursday and

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DAVID BELASCO presents

DAVID WARFIELD

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W. 42d St. Even., 8:15

Mats. Wed. and Sat., 2:15

David Belasco, Manager.

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TEMPERAMENTAL

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With LEO DITRICHSTEIN

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W. 42d St. Even., 8:15

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WITHIN

THE LAW

With JANE COWL as Mary Turner

By BAYARD VEILLER

The Ticker

The Importance of Pleasing Patrons by Giving Them Artistic Programmes

Mention was made in the issue of Oct. 8 of the importance of pleasing patrons by giving them artistic programmes.

It may safely be said that the Percy Haskins company in Cleveland recognizes the importance of this and has done it in a very effective and inexpensive way, as well as giving each advertiser an equally advantageous space, although no advertising is mixed in with the announcement about the company.

The programme referred to is printed in replica on warm tan paper. It consists of a sheet measuring about thirteen inches wide by ten inches long, folded into four panels. When folded the sheet makes a programme three and a quarter inches by ten inches, which is a convenient size to handle. On the inner face of the sheet the programme occupies the two center panels, printed across the fold, with a panel or column of advertisements on each side of it. The reverse side has three panels of advertisements and one panel serves as the cover. This cover is decorated with a silhouette in miniature effect of Miss Haskins, "Bill of the Play," "The Duchess Theater," in artistic lettering, and a delicate conventional border. The advertisements with their fine spacing and great variety of types are not only as decorative as the cover, but compel the eye to read the printed matter. Owing to the quality of the paper and to the fact that it is folded and not in book form, the disagreeable rattling or flapping noise which usually accompanies the handling of programmes, and which is so annoying to the actors as well as the audience, is avoided.

Of course, this style of programme is good only for a limited amount of advertising, but is it good taste to force a bulky bundle of advertisements on your patrons instead of presenting them with a light convenient leaflet?

NEW YORK STOCKS

GARDEN THEATRE.—The Garden Stock company under the direction of Messrs. William H. Coleman and Lionel E. Lawrence began a season of revivals at popular prices with a presentation of *My Friend from India*, on Oct. 13. Walter E. Perkins in his old role of A. Keene Shaver pleased a large audience, among whom were Mrs. Edward E. McCall and two daughters. The cast is as follows: Augustus Keene Shaver, Walter E. Perkins; Erastus Underholt, Robert Barrett; Charlie Underholt, Gordon Gunniss; Tom Valentine, Fred A. Hitchcock; Rev. James Tweedie, John Colvin; Jennings, T. A. Stanford; Bill Finnerty, William Klains; A. Workman, Maurice Moses; Miriam Hayate, Gladys Granger; Mrs. Arabella Beckman-Streete, Charlotte Downing; Bernice Underholt, Mary Louise Drex; Gertrude Underholt, Faye Duff; Tilly, Mattie Aubrey. Ten Nights in a Barroom is the offering this week.

CECIL SPOONER THEATRE.—One Day was the offering Oct. 13-15. This week Preckles was given its first stock presentation by Cecil Spooner and her players.

ACADEMY OF MUSIC.—Lena Rivers was presented by the Academy Stock company last week. Priscilla Knowles, the leading woman, was girlish, forceful, and decidedly pleasing as a girl who is neglected on the one hand and loved on the other. The acting was very capable throughout the play.

HARLEM OPERA HOUSE.—An elaborate production is being given *The Grain of Dust* at the Harlem Opera House this week with beautiful stage settings and an efficient cast. The play was originally produced at the Criterion Theatre with James K. Hackett in the principal role. It is a play of to-day, true to life and full of gripping situations and is greatly pleasing Harlem theatregoers. The Blue Mouse was the presentation last week at this theatre. The play was enthusiastically received by large audiences throughout the week.

This week company offer, for the first time, at popular prices, *The Grain of Dust*, dramatised by Louis Evan Shilman from David Graham Phillips' novel of the same name. It is a play of to-day, dealing with a bright young corporation lawyer and a powerful man in the financial world.

BROOKLYN STOCKS

Crescent Theatre.—For the week ending Oct. 13 the Crescent players presented *The Woman* under the direction of W. C. Mason. This week the production is elevating a Husband.

A pleasing production of *Madame Sherry* was offered to patrons of the Greenpoint Theatre. Miss Enid May Jackson and John Dilson won instant favor. The work of Harry McKee, Pearl Gray and Florence Mackie was worthy of special mention.

Miss Lillian Beyer as Princess Irma and Alfred Swenson in the title-role of Hawthorne of the U. S. A., divided honors at Keith's Gotham Theatre. Wilson Hummel gave a finished performance of the King. James K. MacCurdy, Caroline Locke, Henry Duff, Harrison Fowler, Daniel Lawlor, Arthur Meek, Ann Hamilton, John Hanley, Kate Woods Fiske, and Edgar Perry were included in the cast.

Members of the Grand Opera House Stock company were seen in a revival of *The Confessions of a Wife*. William H. Elliott and Noel Travers essayed the roles of the two husbands, while Phyllis Gilmore was seen as the wife. The remainder of the company played up to their usual standard.

J. LEMOV DRUG.

STOCKS THE COUNTRY OVER

Erie, Pa.—The Majestic Stock company is giving matinees every day but Monday.

Minneapolis, Minn.—The Rejuvenation of Aunt Mary was given by the Bainbridge Stock company at the Shubert Theatre, week ending Oct. 18.

New Haven, Conn.—For their farewell week the Poli Players selected the great stock success, Hawthorne of the U. S. A., an American play replete with the Yankee fighting spirit. Ramsey Wallace and Miss Blanche Yurka appeared in the leads, supported by the entire strength of the Poli company. To properly celebrate the week, Mr. Paul Caseneuve, the man who is responsible for the staging of all the productions of the Poli Players, appeared in the cast, playing the part of Prince Vladimir.

Cincinnati, Ohio.—The Heuck Players opened their season of stock at Heuck's Op-

played by a regular dramatic organization and the entire score was sung. The French farce was beautifully staged by Kendal Weston, the new director. The Country Boy was splendidly played and wonderfully staged week of Oct. 8. Adeline O'Connor, daughter of the great sculptor, is meeting with success in entirely new up-to-date stage pictures of Clyde Fitch's *The Climbers*. Manager Morison certainly has out-distanced all New England stock managers for careful selection of plays and their presentation.

Bayonne, N. J.—Zaza was capitally played at the Broadway Theatre, Bayonne, Oct. 13-18, to fair business. The stock company appeared to excellent advantage.

Hoboken, N. J.—Vaudiville has taken the place of stock at the Gayety Theatre.

Allentown, Pa.—Marguerite Starr, who has been associated with the Poli stocks in Waterbury, Bridgeport, and Hartford, has

Players at Hathaway's Theater, week ending Oct. 11. Lester Lonergan played the part of Francois Villon, ably supported by Miss Ricard, Miss Nichols, and Mr. Seiman.

CINCINNATI NOTES

For the week of Oct. 12 the Orpheum Players offered *The House Next Door*, with Joseph O'Meara in the role originally done by Dodson. O'Meara, an actor of experience and reputation, has been in charge of the Dramatic Department of the Cincinnati College of Music for the past several seasons, and during the summer is the director of The Suburban Gardens company in St. Louis. He is to be engaged throughout the season at the Orpheum for special parts. His performance of Sir John Cots-wold was masterful, and more than successfully handled as the pivotal character of the play. Grace Benham, Nora Shelby and Hallett Thompson were the members of the Cots-wold family, and played to advantage, Miss Shelby being especially charming as the daughter. Ogden Crane sustained his reputation in his performance of Sir Isaac. Elizabeth Hunt was seen as his wife, and Frances Ferne and Paul Doucet as the children. The other parts were well handled by Griffith Evans, Edward Gould Robinson, Robert Hanter and William Forestelle, one of the favorites of the organization. *Pomander Walk* follows Oct. 19, and *The Concert* Oct. 26, with Carl Dietz, the director, in the leading role. The same week *The Pigeon* will be done in the Little Theater, which is run in connection with the Orpheum, occupying a smaller auditorium in the same building.

Hallett Thompson, the leading man at the Orpheum Theater, severed his connection with that organization Oct. 18, the close of the performance of *The House Next Door*. Wilfred Rogers has been engaged as his successor.

J. R. FROMM, JR.

NEW KANSAS CITY STOCK

The New Auditorium Stock company opened at the theater of that name in Kansas City Oct. 5, presenting *Our Wives* to a capacity audience. It was a most auspicious beginning indeed, and one that brought back memories of a former popular stock organization who made this theater their home for many seasons. Henry Fair and Mort Singer, who are interested in the venture with Martin Beck, of the Orpheum circuit, were present at the opening and seemed greatly pleased with the general outlook. The leading roles were in the hands of Robert Dempster and Florence Malone, both appearing to splendid advantage and winning much well deserved applause. Of the assisting company, Walter Dickinson, Fred Cummings, Charles Compton, Alice Elliott, Diana Dewar, Alice Weeks, and Henry Crosby deserve special mention. Much of the success for the opening was due to Miss Meta Miller, who is manager of the organization. *The Deep Purple*, Oct. 13-19, was the offering.

FALL RIVER NOTES

The Malley-Denison company returned to musical comedy when *Madame Sherry* was presented Oct. 13-18. A fine performance was given with Carolyn Hilberts as Yvonne and Julian Nos in the part of Leonard. Fred Frear made his first appearance with the company and gave a strong performance. Mr. Frear is a welcome addition to the company. Popular Harry Bewley also made his first appearance and scored a big hit, being the best seen this season in the comedy line. Evelyn Watson, Lida Kane, Harlan P. Briggs, Emmet W. Reed, and Miss Irving were well cast.

The Baylies-Hicks Players presented *Northern Lights* at the Bilton, Oct. 13-18, with several new players in the cast. Hooper Atchley gave a strong performance of Wallace Gray, while Corinne Cantwell made the part of "Little Masu" seem real. George W. Ralph, Bert Ralph, and James Barrett made their first appearance with the company. Maxwell Driscoll, who has become very popular, was excellent as Lieutenant Sherwood. A big hit was scored by Smith Wallace, a very promising young actor, who with one rehearsal played the part of General Crook perfectly, his make-up being one of the most perfect seen on the local stage in many a season.

PREMIERE OF "POLICE" IN 'FRISCO

Last week saw the first production of Charles Bradley and Edward Paulson's new play, *Police*, at the Morisco Theatre, San Francisco. Manager Oliver Morisco has in *Police* what promises to be a truly unusual and remarkable comedy-drama.

The chief male role was played by Henry Koiker, while the production was made doubly interesting by the first appearance of the new Morisco leading woman, Cecil Kern, in the part of Nancy Royce. Harrison Hunter was seen as Professor Warren Harvey; Grace Valentine returned after a week's absence as Lulu Harvey, while James K. Applebee, Florence Oberle and others of the company appeared.

Following *Police*, Mr. Morisco will offer for the first time on any stage the new comedy, *The Prodigal Parent*.

THE PITT PLAYERS

The first of the series of new plays to be done by the Pitt Players, Pittsburgh, will be Elizabeth Jordan's interesting comedy, *The Lady from Oklahoma*, which will be given at the new Pitt Theater the first week in November, after the dedication of the Hope-Jones Unit Orchestra. Then will follow Alfred Suto's powerful drama, *John Gayde's*



LOTTA LINTHICUM.

Lotta Linthicum, the leading woman at the Harlem Opera House, New York, this season, is one of the best known leading women in the theatrical profession in stock and production, having had a very large experience in practically every character or type ever portrayed on the stage.

Miss Linthicum's acting is uniformly good. She is what is technically known as a quick study, and with an excellent figure and stage presence, is particularly well equipped for stock work. She has played over five hundred characters and has achieved remarkable success in Shakespearean roles.

In modern work she is excellent. In New York Miss Linthicum has appeared with Helen Ware in *The Deserters*, Henry Miller in *Heartcase*, and other well-known stars. She has headed stocks in Washington, New Orleans, Bridgeport, Montreal, and Chicago.

Miss Linthicum is a woman of positive ideas and her earnestness of manner is a strong characteristic of her make-up. Whatever business she has in hand is attended to with a thoroughness that is bound to win.

been engaged as leading woman with the "Calmith Players," Lyric Theater, Allentown, Pa., and opened there Oct. 6 in *Glria*. Ralph Herbert is the leading man of the organization. The company is in opposition to the Wilmer and Vincent Players, and competition is very keen.

Portland, Me.—Miss Adelaide Keim, after a five weeks' vacation, and the entire company, after a two weeks' vacation, opened at the Jefferson, Oct. 15, when Lady Windermere's Fan was given.

Kansas City, Mo.—The Auditorium Stock presented *The Deep Purple* for their second week, beginning Oct. 13, to excellent business. The new company had a most auspicious beginning last week, and promise to become very popular. The play gave many opportunities to the new company to prove their worth, and they were admirably taken care of. Walter Dickinson and Alice Weeks were accorded the honors in the principal roles, and acquitted themselves so well as to win unusual applause.

Henry Crosby, Fred Cummings, W. J. Mack, George Fisher, Diana Dewar and Alice Claire Elliott carried other parts to success. The play was attractively staged. *The Fortune Hunter* Oct. 20-26.

Miss Billie Long has scored such a big success in Chattanooga that they have named the theater after her.

New Bedford, Mass.—If I Were King was successfully given by the Lester Lonergan

era House, Cincinnati, Ohio, Oct. 13, with *The Wife* as their initial bill.

Paterson, N. J.—The Empire Players have closed their season.

St. Louis, Mo.—The Mummy and the Humming Bird was well presented at the Marguerite Clark Theatre by the Ilghby Stock company Oct. 5-11. William Morse was seen in the leading role. Phillip Sheffield scored as the organ grinder. The company offered *The Idle Rich* for the first time on any stage Oct. 13-18.

Brookton, Mass.—The Thompson-Woods Stock company at Hathaway's Theater gave a carefully staged production of *The Country Boy* in the week of Oct. 6. Mr. Claremont and Miss Marsh received much praise for their work in the leading roles.

Edmonton, Alta., Can.—The Permanent Players, with Edward Hearn and Grace Aylesworth in the leads, were well received in *Because She Loved Him So*, at the Lyceum, the week of Oct. 6. Barrow LeFargo, stage director and heavy, and his wife, Hazel Stone, lagrange, closed Oct. 4, to join a stock company in Springfield, Mass. New members of the company are Walter King, Tyra Raindon, Jane Nesbfield, and Richard Manning. They were given a cordial welcome.

Lynn, Mass.—The Lindsay Morison Stock company presented *Madame Sherry* at Lynn week of Oct. 6. The performance was remarkable in the fact that every part was

Honor, which Sir George Alexander originally produced in London, and which James K. Blackett first brought to America. Hawthorne of the U. S. A., a romantic comedy by James Bernard Fagin, one of the substantial successes of last season in New York, will be produced for the first time in Pittsburgh during Thanksgiving week, at the new Pitt Theater. Douglas Fairbanks appeared in this piece with considerable success last winter.

NEW STOCK HOUSE

The Lyric Theater, of Belleville, Ill., formerly booked by Wingfield, has changed hands and is now under the local management of Mr. Cary P. Long. The theater is booked by Harry G. Sommers, who has the Sommers circuit, including houses in Grand Rapids, Mich.; Benton Harbor, Dowagiac, South Bend, Ind.; Goshen, Lafayette, and Elkhart. Mr. Long formerly managed the Dryfus Theater in Lafayette, and the Oliver and Auditorium in South Bend. The Lyric opened with the Oliver Drama Players for an indefinite stock run.

GERMAN STOCK IN ST. LOUIS

On Oct. 12 the German Stock company began a season at the Victoria Theater with the popular comedy, Sommerspuk. Hans Loebel will again direct and play the leads. On the 10th a festival performance of the great drama of liberation, Andreas Hofer, with episodes from the life of the great Tyrolean patriot, was presented. The play was put on as one of the moments in the current German centennial celebration.

STOCK NOTES

Florence Stone will leave the Boyd Stock company of Omaha, Oct. 15. Lowell Sherman will be the leading man with the new Poli Stock company at Baltimore.

Allice Lovell Taylor, who recently closed a starring engagement at the Liberty, Oakland, Cal., is seriously ill with pneumonia. James Mott has been engaged by Thomas Magrane for his stock company at Wichita, Kan., to play juveniles.

James Gleason has been especially engaged by Oliver Morosco for his Burbank Stock company in Los Angeles.

Clara Beyers, Rhea Mitchell, William Dowlan, and Roscoe Karns left for California. Mr. Karns goes to the Redmond company in Sacramento.

James H. Doyle has been engaged to replace J. Francis Kirke as stage director with the Percy Haswell Stock company of Cleveland, Ohio.

Edna Archer Crawford has been engaged to play George Sands in the production in which Madame Kalich will star this season.

Frank Melrose, the son of Mr. and Mrs. Frank H. Fey (Emma DeWeale), is a member of the Thompson-Woods Stock company, St. John, N. B.

Thomas V. Morrison, a well-known character and heavy man in stock, will close his second season in The Trail of the Lonesome Pine on Oct. 22, at Lynchburg, Va.

Lillian Niederauer has returned from a short visit to Boston and is back at her post as second woman of the Wadsworth Theater, New York.

Lorin J. Howard, the new leading man at Keith's Greenpoint Theater, has won special comment from both press and public for his excellent work in Our Wives, Man of the Hour, and The Only Son.

A. Mayo Bradford, of Edmonton, Can., has taken his company, including his wife, Rose Alsworth, on a tour of the smaller towns of the province of Alberta, presenting A Bachelor's Honeymoon.

Richard Thornton, one of the best known leading men in this country, is the only American engaged to support Mrs. Leslie Carter in her photoplay of Du Barry. Mr. Thornton will play the King.

Elizabeth Ross has been secured by Del. Lawrence for his company at the Empress. Miss Ross made many friends while she played at the Avenue, and that she is not going to leave Vancouver is welcome news.

Oct. 26 will see the final curtain fall on the stock company at Mount Vernon, where the Cecil Owen Stock company has been playing since early in September. A change of policy is given as the reason for the closing.

John Prescott, of the Orpheum Players, Philadelphia, is the husband of Thais Magrane, former leading woman of the New Theater company, New York. The news came out through divorce proceedings being instituted in St. Louis.

Lavinia Shannon has been engaged by J. K. Adams to play a part in an act he will send out in the near future. Miss Shannon has just closed a twenty weeks' engagement with the Poli Stock company in Hartford, Conn.

Frank Wright, of Pittsburgh, where his long connection with the Duquesne Stock company made him a popular favorite, is located for the winter with the Academy Players, in Halifax, Nova Scotia. Mr. Wright jumped from far-off Texas, where he spent the summer, to the city of Long Winters.

Miss Irene Osbler, of the Duquesne Players, is devoted to horseback riding, a pleasure she has had dimmed by an injury received by her riding horse previous to coming to Pittsburgh. Hal Denton declares that the horse is now well and sound, and that Miss Osbler may be seen dashing through Schenley Park these bright October mornings. As a horsewoman she clings to the free and easy Western style, preferring it to the cumbersome of the old-fashioned riding skirt and side saddle.

TORONTO CRITIC BATTERED

Something Likely to Happen to Manager and Press Agent Who Assaulted Hector Charlesworth

As the result of some evidence given by Hector Charlesworth, dramatic critic for Saturday Night, who was assaulted by Edward Baker, press agent at the Princess Theater, the Crown has decided to lay a charge of conspiracy against John Hurley, manager of the Cyril Maude company, now in Montreal, and Edward Baker, says the Montreal Star.

The case was adjourned till the 15th, when Mr. Hurley was to be in Toronto, as the Crown decided that if he does not come on being notified, steps will be taken to get him.

Mr. Charlesworth in his story told of being called a dirty coward, liar and cur, and that when he sat down in the chair the door was locked by Baker. Then he was struck in the chest with Baker's knee and punched forty times. Meantime Baker kept muttering, Charlesworth declared, that he would disfigure him for life. He heard some one outside saying: "He's getting it good." When the door was opened, Hurley wanted him thrown out into the street.

"I think they wanted to make out that it was a street fracas instead of a case of beating me up in a locked office," Mr. Charlesworth said.

CANADIANS VICTIMIZED

Declares Lawrence Butt in a Statement in a Canadian Paper

The Canadian theatergoing public is being victimized, according to a statement made recently by Lawrence Butt, leading man of The Garden of Allah company, by Canadian booking agencies, which are bringing over inferior English actors and billing them far and wide as the greatest actors in England.

Mr. Butt said to a representative of the Hamilton (Can.) Spectator: "Why, most of these so-called English stars were never even heard of before, and I am sure they never played in London. They are what might be termed 'dead ducks,' and cannot even be considered second-class actors."

Of course, there are some great English actors, such as Cyril Maude and Lewis Waller and a few more, who are now or will be visiting this side, but the great majority of these so-called English stars are not only deluding the public but hurting the good actors.

"Certain unreliable booking agencies are responsible for this condition of affairs. In England we call such agencies 'dry ups,' and it is not unusual for them to take companies out on the road and strand them."

"BARBARA" ALL RIGHT

Will Continue on Big Circuit When Desirable Changes Have Been Made

Apparently a wrong impression has gone out in regard to The Winning of Barbara Worth, which was reported to be booked for the popular price circuit after its engagement in Chicago. The play took in over \$5,500 in three days at Atlantic City and played to an average of over \$5,000 a week at the Studebaker Theater, Chicago. The receipts for the closing night were in excess of \$2,100 and a capacity house, showing the intrinsic drawing powers of the play. Messrs. Delamater and Norris then decided to remedy obvious weaknesses in the play and the cast, and temporarily closed until the desired changes can be made. When the defects have been remedied the play will go out again with a strong company over a route booked by Klaw and Erlanger.

MACK'S PLAY FOR MOROSCO

Men of Steel, or, Their Market Value, a new play by Willard B. Mack, which was given its first presentation the second week in October by the stock company headed by Mr. Mack and Marjorie Rambeau, at the Utah Theater, in Salt Lake City, has attracted the attention of Oliver Morosco, who has requested that the script be forwarded to him to read. It appears that Mr. Morosco's personal representative, Harrison Hunter, dropped in to see the play when it was given, and reported favorably on it to his chief.

The play, which was accorded a hearty reception in Salt Lake, is said to maintain constant interest and to contain many strong situations. It has to do with the machinations of a group of political grafters—men who use their public connections to achieve unscrupulous ends. Specifically, the situation is the blackening of the name of the wife of the young district attorney who is engaged in raking the town up.

WILMINGTON'S NEW BRADY THEATER

The new playhouse built by the DuPont Powder Company for William A. Brady, in Wilmington, Del., at a cost of \$150,000, was opened on the night of Oct. 15 with Bought and Paid For. The theater is an adjunct of the new \$1,000,000 DuPont Building and DuPont Hotel.

The Governor of the State, Mayor of Wilmington, State and city officials, attended the opening and speeches were delivered. After the performance the Chamber of Commerce gave a dinner to Mr. Brady.

AN INNOVATION Baker Players, Portland, Oregon

TWO
Leading Men
A
Success
IN

THE FORTUNE HUNTER

Mr. Edward C. Woodruff
Leads

Mr. Louis Leon Hall
Leads

Oregonian, Sept. 1, 1913. Mr. Woodruff is inimitable in the role of Nat Duncan. His characterization of the alternating elements of honor and love of money is flawless. His stage presence and the atmosphere of youth he emanates are delightful.

Kindling, Telegram, Sept. 2, 1913. Mr. Hall as Heinie Schulte, broad and bulky, looks like an ideal stevedore. His performance is easily superior to that of the actor who played the part in Miss Illington's company. Mr. Hall sustains the character throughout.

CORINNE CANTWELL

Leading Woman---Baylies-Hicks Stock, Fall River, Mass.

GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

LORIN J. HOWARD

LEADING MAN

— B. F. KEITH'S GREENPOINT PLAYERS —

HARRY WARD KILLED

Minstrel Hit by Fast Train at Crossing Near Lawrence, Kan.

According to a special dispatch to THE MIRROR, Arthur W. Dudley, a brother of Bide Dudley, a writer on the New York Telegraph, and well known to the stage as Harry Ward, member of the minstrel team of Ward and Wade, was instantly killed in his auto on Oct. 13 by a Rock Island special at a crossing near Lawrence, Kan. C. C. Clark, of Denver, was driving. He became confused and drove directly in front of the train.

He was dangerously injured. Mr. Dudley, who has been identified with minstrel troupes for the past twenty years, leaves a widow and two baby boys. He will be buried at Leavenworth, Kan., the home of his father, J. T. Dudley.

UNITED THEATRICAL ASSOCIATION

Mrs. Belle de Rivera, president of the United Theatrical Association, gave a members' day at the Hotel Astor Oct. 10, 8 o'clock P. M. A very interesting programme was offered, during which were a lecture-reading on Julius Caesar which held the assembly in interested suspense; Madame Beatrice Bowman, of the Covent Garden, London, rendered vocal selections with a rich and appealing soprano voice, and Josephine Brandes, a talented fourteen-year-old violinist, whose excellent playing was a surprise and a delight.

Among the invited guests of honor were well-known actors, actresses, and managers who have been identified with Shakespearean plays. Some of those present were Mr. and Mrs. E. H. Sothorn, Mr. Johnston and Lady Forbes-Robertson, Mr. Ben Greet, Mr. and Mrs. Charles D. Coburn, Mr. John E. Kellard, Mr. and Mrs. William A. Brady, Mr. and Mrs. John Drew, Lyn Harding, Mrs. John Frances Carter, Edwin Arden, Malda Craigen, Mr. and Mrs. Bruce McKas, Mr. and Mrs. Henry E. Dixey, B. Krawans, Miss Wainwright, Harriet Singer, and Princess Hassen.

Several plays are now being considered by the reading committee of the association for production. Scenery in novel and ingenious plans, that will lend itself to small stages and which is practicable of being set up on short notice, is also being considered. Fifty new members were admitted at the last meeting. The membership, already very numerous, is constantly increasing, new applications coming in steadily.

BERNHARDT GIVES TO ACTORS' FUND

Eight hundred dollars left over from the fund collected for the golden laurel wreath presented to Sarah Bernhardt is to be given to the Actors' Fund Home, (this being done in accordance with wishes of the famous actress. She made this disposition of the surplus amount in a letter to Daniel Frohman, asking at the same time to be admitted as a member of the Actors' Home of America. The wreath itself was sent by the committee to Julie Opp in England, to be presented to Madama in their behalf during the English ceremonial for her in London this month.

MRS. RINGLING WINS DIVORCE

Mrs. Della Ringling was given her divorce from Alfred T. Ringling, the circus man, at Madison, Wis., Oct. 16. A large alimony has been granted by Mr. Ringling.

PHILADELPHIA'S LITTLE THEATER

The opening of the Little Theater in Philadelphia, that was looked forward to with so much expectation, occurred on Oct. 11 with an adaptation by Donald MacLaren of Guy de Maupassant's story, Pierre and Jean. The local press gave the new organization a warm welcome, but were inclined to look askance at the play. It is described as being somewhat talky, yet having two situations of genuine power.

The story concerns the inquiries of a young physician into the circumstances that his younger brother is sole heir to a large fortune left by a friend of their parents. He eventually finds that the younger brother is really only his half-brother, being the son of the mother and the deceased friend. The author of the dramatization is accorded some praise for his sincerity, but only barely forgiven for the occasional tedious. Nevertheless, the difficulties of the task he essayed are recognized, and it is said that on the whole he did well.

Frank Reicher, who is also the director of the theater, was seen in a masterly performance of Pierre. Marguerite St. John played the mother and Arthur Lewis the oblivious father.

KOLKER IN "THE SURVIVORS"

The Survivors, a new play by Henry Kolker and Vaughan Pettit, with Henry Kolker in the leading role, was given the second week of this month by Oliver Morosco at the Morocco Theater in Los Angeles, Cal. The play is briefly described as dealing with the outwitting of some evil persons and their regeneration through the mediation of a child. Mr. Kolker surprised local admirers by his work in a heavy role, while Frances Blomson, who made her debut as a member of the organization in the play, scored decidedly in a difficult emotional part. The critics of Los Angeles seem to be of the opinion that the play has a future.

"THE MARRIAGE GAME"

John Cort's production of The Marriage Game, by Anne Crawford Frazier, received its initial presentation at Frazee's Theater, Hartford, Conn., on Monday night. The cast includes Alexandra Carlisle, the English beauty; Orrin Johnson, Vivian Martin, Charles Trobridge, Josephine Lovett, William Sampson, Allison Skipworth, and George W. Howard. The play will receive its New York premiere Oct. 27. The production is being staged by Hugh Ford.

MUSICAL DRAMATIC

PACKARD THEATRICAL EXCHANGE

A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

COLLINS IN BANKRUPTCY

Owes \$8,754; Assets, One Note of \$342—
Names Creditors

John J. Collins, who gives his residence as the Hotel Empire, this city, filed a voluntary petition in bankruptcy in the United States District Court Oct. 15. The petition states that he is a member of Fred C. Whitney's Producing company, John J. Collins's Amusement company, and Sullivan and Collins.

Frank McKee and William Harris have a claim for rent, amounting to \$800, of the Park Theater, which closed down temporarily when the performers refused to go on with their acts under Collins's management, last winter, unless they received their salaries. Ina Claire, now in London, claims \$912; the Four Aerial Sisters, \$225; the Heekless Heeklaw Trio, \$175; Dutch Mike and Stella Johnson, \$175; the Great Girard, \$175; Pierson and Lyons, \$125; Schroder and Chappelle, \$150; Nellie Fallon, \$114, and Sam Fung Lee, \$75. Theodore Reisig, for scenery, \$50; the Burton Dress Company, \$92. The total liabilities amount to \$8,754. Assets, in the form of a note given by Burton Mank, \$342. Mank was associated with Collins in the producing company.

"THE PLEASURE SEEKERS" NOV. 3

The Passing Show of 1913 enters upon the final week of its fifteen weeks' engagement at the Winter Garden next Monday, after which it will begin a long tour, the opening stand being Brooklyn. The succeeding attraction at the Winter Garden will be Lew Fields's production of *The Pleasure Seekers*, another "jumble of jollification," opening Nov. 3.

A cast made up of the original Hinky Panky company, with Dorothy Jordan, just returned from Europe, and George White, formerly with Raymond Hitchcock in *The Red Widow*, as added stars, supplemented by eighty chorus girls and forty-five chorus men, will completely fill the Winter Garden stage. Max Rogers, Bobby North, George White, Hugh Cameron, Myrtle Gilbert, Virginia Evans, Flo May, Sallie Daly, and William Montgomery and Florence Moore are all in the new show. All the Hinky Panky chorus girls were retained. It is said that the production is costing Marcus Loew and Lew Fields \$75,000.

The company is now in rehearsal at New Haven. The management has chartered the steamer *Richard* from the New England Steamship Company for the trip between that city and New York on Saturday night, Nov. 1. There is an orchestra of thirty pieces to play "Bobbin' Up and Down" on the trip, so it is not likely that the passengers will suffer from tedium. The company eats on the eventful Saturday night, for Marcus Loew has promised them all a supper while aboard. Motion pictures of the trip will be shown in the Loew theaters.

"PRUNELLA" OCT. 28

The third season of the Little Theater will open on Oct. 28 with *Prunella*; or, *Love in a Garden*. The piece is by Laurence Housman and Granville Barker, with music by Joseph Morant.

The story is described as a fanciful one, dealing with *Prunella*, a little maid who lives in a secluded garden under the most approved Peter Pan conditions. She is wooed by worldly love in the person of Pierrot, who as leader of a band of strollers intrudes upon her life and persuades her to come with him into the world without. So she becomes Mrs. Pierrot and lives the life of the world. Then, disillusioned, she returns alone to her garden, only to find Pierrot there before her, awaiting her with open arms, transformed through her great devotion into a constant lover.

The cast includes Marguerite Clark in the title role; Marie Hudspeth, Cicilia Raycliffe, Winifred Fraser, Ada St. Clair, Mrs. Kate de Becker, Luke Martin, Edwin Cushman, William Eville, William Raymond, Leslie Palmer, Ernest Glendinning, Reginald Barlow, Becky Gardiner, Kathleen Comery, Lorraine Huling, Nennelle Foster, Griffith Lusk, Raymond Lockwood, Theodore Von Elitz, Paul Gordon, and George Odell.

"OH! I SAY" OCT. 30

The adaptation of the French farce *Their Wedding Night*, under title "Oh! I Say," that was played for the first time on any stage at the Princess Theater in Montreal on Oct. 8 was withdrawn on the twelfth as being not ready for presentation. The Shuberts preferred to lose the date rather than present to the Washington public a play that was not in shape. Pictures of the World Series Games were substituted.

"Oh! I Say" will shortly be given in Washington. It is said it has the quality of a big musical success. The general situation of the piece is that one of the admirers of Sidonie has married. Another admirer has been his best man, and a third is his father-in-law. These three spend their time in trying to persuade Sidonie that they are still steadfast and true.

Alice Yorke plays Sidonie, Mabel Hamilton is the bride, Clara Palmer characterizes Sidonie's maid. Others in the cast are Walter Jones, Joseph Phillips, Richard Temple and Julian Alfred. The music, by Jerome D. Kern, is reported to be tuneful. The piece opens in New York on Oct. 30, at the Casino.

CHAUNCEY OLCOTT IN "SHAMEEN DHU"

Chauncey Olcott, the Irish romantic actor, is now appearing in St. Louis in a new play from the pen of Rida Johnson Young, who has supplied him with vehicles for many seasons. The title is *Shameen Dhu*. Mr. Olcott plays Dare O'Donnell, a Celtic patriot. He is into a pretty kettle of fish at the opening of the play when he is engaged to marry a girl he doesn't want, and is near falling into the toils of McGlashan, an envious lawyer who has the power to reveal him to the authorities as a conspirator against British dominion. He risks himself of the superfluous girl by falling in love with Peggy O'Dea. Of course he wins out in everything, as Chauncey Olcott always does. It is said that he has some more of those tuneful melodies of which he seems to have an inexhaustible store, among them being a lullaby called "Too-ral-loo-ral-loo-rally," "My Little Dhudeen," and "Dream Girl o' Mine," which last title is strongly reminiscent of "Sweet Girl o' My Dreams," that he sang in *Ragged Robin*. Constance Molineux is the pretty coquette, Jennie Lamont does a character old woman, and Daniel Glassford does the villain.

PLAINFIELD COMEDY CLUB

The Comedy Club of Plainfield, N. J., has elected the following officers for the ensuing year: Brown Rolson, president; Harry L. McGee, vice-president; F. B. DuBois, secretary; Allison Abbott, business manager; Leslie Fort, treasurer; Harry C. White, stage-manager.

During the season the club will present two comedies. One will be held at the Park Club and the other at the Plainfield Theater. For a number of years Mr. McGee and Brown Rolson have been the leading spirits in the organization, and they have given their best efforts to make this organization one of the best in New Jersey.

"THE PRODIGAL JUDGE" REHEARSING

Rehearsals of George Middleton's dramatization of Vaughan Kester's novel, "The Prodigal Judge," began on Saturday. George Fawcett is to play the title-role. Other acquisitions to the cast are James Seeley, who played Jim Blake in the Belasco production of *The Woman*; Elsie Herndon Kearns, formerly of the New Theater company, and George Staley. The play opens in Atlantic City on Nov. 24, and is booked for the New York opening during Christmas week.

A LITTLE PREMATURE

Some of those interested declare that the announcement of a revival of Bronson Howard's comedy of *The Henrietta* by a joint combination of stars, made up of William H. Crane, Amelia Bingham, and William Collier, is premature. However, there has been a lot of talk about it, and it is known that the story has some basis as to Mr. Crane and Miss Bingham. Mr. Collier is said to be out of it, because he will continue to play *Who's Who* on tour, and Mr. Frohman has no intention of letting him play *Bertie the Lamb* in *The Henrietta*. The arrangement is pending, but from a source close to Mr. Crane it was learned that as yet no definite steps have been taken.

NATIONAL CONSERVATORY OF MUSIC

Owing to the number of gifted applicants who competed this year, and in consideration of the fact that a good many were unable to be present on the days of the entrance examinations, the National Conservatory of Music, Mrs. Jeannette M. Thurber, president, will hold a supplementary examination in all branches of music on Saturday, Oct. 26, from 10 to 12 and 3 to 5 P.M., when, in addition to the regular enrollment of students, three new scholarships, one for singing, one for piano, and one for violin, will be granted to the three most gifted applicants who are without means of paying for their tuition, and whose talent promises distinction as artists.

"AN ANGEL WITHOUT WINGS"

Rehearsals are now in progress for the New York opening of *An Angel Without Wings*, which is the new title of *The Bird Cage*, that was recently tried out of town, and in which Alice Brady is to star. Charles Milward, Florine Arnold, and Hilda Englund are to be seen. Additions to the cast are George Henry Trader, Louise Muldenes, Helena Frederici, and Josephine Williams.

POSTPONE "GIRL AND PENNANT"

The new baseball comedy, upon which Christy Mathewson collaborated with Rida Johnson Young, and which was until recently known as *Fair Play*, has been postponed in its New York opening until tomorrow night, when it will be seen at the Lyric Theater as *The Girl and the Pennant*. The postponement is said to be due to the need of baseball atmosphere, which only Matty, who has been engaged on the World Series, could supply.

"THE FIGHT" IN AUSTRALIA

On Friday the Henry B. Harris Estate disposed of the Australian rights to Bayard Veiller's play, *The Fight*. It will be produced at His Majesty's Theater in Sydney as the succeeding attraction to the same author's *Within the Law*, which is now in its twenty-eighth week at that theater.

HARRIS ESTATE TO RETIRE

Big Theatrical Concern Reported Preparing to Dispose of Its Interests

According to inside information, the Henry B. Harris Estate is quietly disposing of its theatrical interests with a view to retiring from the field, both as a producing concern and a holding company. These reports have not been confirmed by those directly interested and are not vouched for by Tim Mison, but are borne out by certain facts which are public property.

Within a short time the lease of the Harris Theater has passed into the hands of interests represented by Joseph P. Hickerton, and it is rumored that the lease of the Fulton may soon be taken by another management.

The status of the Hudson Theater for the present remains unchanged, so far as is known. This is the most important playhouse owned by the estate, which has been managed by Mrs. Henry B. Harris since the tragic death of her husband aboard the *Titanic*. She has had the active assistance of Mr. William B. Harris, her father-in-law, one of the most experienced managers in the ranks. Mr. Harris is said to be anxious to retire from active management. A number of the former confidential employees on the staff of the late Henry B. Harris have recently severed their connection with the estate and have launched into business for themselves or have associated themselves with other managements.

NEW BALLARD PLAY

A Drama by the Author of "Believe Me, Xantippe" Appears in Boston Next Month

Arrangements have been finally completed for the production of *We, the People*, a new drama by Frederick Ballard, at the Castle Square Theater in Boston early next month. The exact date is Nov. 3. As in the case of *Believe Me, Xantippe*, Mr. Ballard's farce which ran at the Castle Square Theater for ten weeks last spring, John Craig will keep the play on as long as business warrants it. Mr. Craig himself will play the leading part and Miss Oleon the principal female role. Al Roberts, who made a personal hit in *Believe Me, Xantippe*, here in New York, and then refused a long contract because he wanted to go back to Boston, will have an important part.

We, the People, is a drama bordering on melodrama, with pronounced comedy elements, but like Mr. Ballard's earlier play, it is clean throughout. It is said to have an interesting idea for a foundation. The first act will show a novel effect, and in the last three Mr. Ballard and Mr. Craig hope to put a few punches across.

ONE-DOLLAR PLAYHOUSE

Manager Morosco to Build Eastern House Similar to the Morocco in Los Angeles

An announcement has been issued from the Morosco offices confirming the rumor recorded in *THE MIRROR* some time ago, that the Western manager and producer would in all likelihood build an Eastern house having a policy similar to that of his present theater in Los Angeles.

Mr. Morosco has been viewing a number of New York theaters for some time past with a view to the establishment of a permanent organization for the production of new plays and presentation of others on a scale not possible for the ordinary stock house, but has found none suited to his purpose. Accordingly he has selected two sites,

one in the vicinity of Times Square and the other above Columbus Circle, with the northward trend of the district in mind. Companies are also to be instituted in Boston and Philadelphia, making a circuit of three theaters for the attractions to play over.

The policy will be to present a new play not less than two weeks nor more than four. If the success warrants a longer run the attraction is to be moved to another theater. It is said that co-operation of either the Shuberts or K. and E. will be invited for the adequate handling of new pieces. Productions are to be given on the one dollar scale.

THE GAMUT CLUB

Last Tuesday the Gamut Club, formerly in action, but informally in spirit, opened its doors to all members, at a tea. Already the rooms in the Studio Building that housed the Woman's Cosmopolitan Club at No. 142 E. 33d street, had been the scenes of busy committee meetings, and watched the birth of sundry plans for the growth and welfare of this baby club, born last May.

The club came into being in response to the need of a clubhouse for professional and business women, and their friends, in this city. Women who wonder "where to meet you," or who wish there were a place not as public as a hotel, where they might rest after shopping, a home club where they might enjoy a cozy atmosphere, and be reasonably sure of meeting a congenial club member, where they might remain for the night if passing through the city or coming to town from country homes. This was the need, a need the Gamut Club proposed to fill. Mary Shaw is the president; Mrs. John Dewey, vice-president; Lillian Russell, Mrs. James H. Livingston, Edith Ellis Furness, Mrs. Susanne Allen, Mrs. W. C. Mitchell, Mrs. S. L. Neidinger, Miss Helen Lehman, Kathryn Brown Decker, Mrs. Meta Maynard Rud and Mrs. Sybil Pope are the directors. Mrs. Lillian T. Schmidt is the secretary and Mrs. Edward Warren the treasurer.

Eligibility to membership consists in being engaged or actively interested in acting, music, art, law, medicine, or literature, women holding degrees from colleges or universities, and women especially interested in some great public question.

The club is now about two hundred strong and is growing.

THE MAY STEWART COMPANY

The roster of the May Stewart company, now on tour in the West, is made up of J. E. Clive, proprietor and manager; J. Sylvester, treasurer; M. Stewart, stage director; M. Evenson, musical director; Craig Royston, stage manager; Edward Burns, assistant stage manager; Harry Hemphill, master of properties; May Stewart, Jane Sylvester, Matilda Seville, Marion Evenson, Paul Terhune, George Westlake, Craig Royston, Edward Briggs, William Zucker, Harry Hemphill, John Carleton, and Hubert Short.

SERVES HIM RIGHT

Although he himself went to the theater every week, Henry G. Spiller, an organizer of White Plains, N. Y., never once in fourteen years took his wife, Mrs. Kate M. Spiller, who brought action for separate maintenance, alimony, counsel fee and custody of her son, Justice Tompkins, Oct. 15, granted Mrs. Spiller \$50 a month alimony and \$75 counsel fee pending trial of the action.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or re-forwarded on written instructions. Mail is advertised for two weeks, held at this office two weeks longer, and then returned to the post-office.

WOMEN

Alberta, Laura, Minnie Allen, Anita Allen, Della Anbin, Bessie Abbott, Mrs. Leslie Adams, M. Alvin, Harbours, Ada, L. Jewel Bile, Elizabeth Brinton, Calhoun, Sadie, Florence Clark, Florence Coventry, Alma Chamber, Florence Chapman, Vera Colburn, Beattie Clifford, Dacre, Annie, Mrs. M. E. Donegan, Nellie Dall, Blanche De Boise, Elizabeth Dunne, Sadie De Forrest, Elberta, Jennie, Fernand Ellice, Fitchur, Ida, Eugenie Forde, Camille Falardoux, Gertrude Fayot, Jean Fuller, Charlotte Fielting, Isabel F. Frost, Mrs. Frank Foster, Goodwin, Darrel, Mae Guyer, Helen Gerould, Houston, I. D., Kate Henry, Clara Hopper, Marie Hudson, Arline Hackett, Grace L. Hodgkins, Georgia Harvey, Margie Henry, Eileen Hassel, Minnie Prince Hey, Johnson, C. S., Mrs. Jack Jeannine, King, Zelma, Dorothy Kenny, Josephine Kurrier, Lorette, Aline, Zora Lawrence, Louise Lathrop, Laurel Love, Effie M. Lewis, Pauline Lord, Estelle Leon, King, Berlie, Pearl Marquand, Francis Murdoch, Rosella Meyers, Gerlie Mason, Louise Myers, May E. McKay, Pearson, Ruth, Helen May Page, Lucille Parriah, Gwen-

Gwyn Piers, Maude Plunkett, Reynolds, Harriet, Dorothy Redding, Jean Roberts, Mae Remington, Alice Runey, Ruby Robinson, A. A. Robinson, Sydney, Eleanor, Lillian Shattuck, Edith Spear, Verne Sheridan, Olive Skinner, Florence Stone, Hazel Sherwood, L. Seymour, Sarah Sumner, Mrs. Henry Stockbridge, Timmons, Edna, Laura Tittle, Mrs. L. W. Thatcher, Wilson, Lou, Gladys Waddell, Mrs. Robt. Warwick, Fanchon Wallace, Elizabeth Willard, Georgiana Wilson, Mrs. Minnie B. Webster, Mrs. Chas. Williams, Marion Whitney, Gwenoline Wilse.

REGISTERED LETTERS

Chas. Savage, Mrs. P. G. Olney, Hope Maxwell.

MEN

Aams, Robt., H. C. Anderson, Lionel, Mr. Beck, Harry C. Browne, Frederick Hurt, Geo. Backus, Wm. C. Bentley, J. A. Butler, Conroy, Jno., Frank Grummit, Cyril Courtney, Claude C. Cooper, Chas. L. Crane, Dill, Geo., Arthur Devay, L. Dildens, Mr. D'Arcy, Hal De Forest, Edwards, Phil, Thos. J. Evans, Elroy Eaton, Fager, Dan, Cassius M. Frechner, Harry Harrington, Gibbs, Sidney Greenstreet, Holtsclaw, Leo, Chas. Horn,

Fritz Hall, Jack Hoskins, G. P. Harris, Matt Hanley, Walter Halbach, Johnson, H. B., Wm. E. Johnson, Hubert Julian, McLeod, Jno. E., Ralph Kelard, L. O. Kirsch, T. J. Kille, Lingard, S. N., Wm. Lennox, Wm. H. Lytell, W. I. Love, Maria Libbey, A. B. Leec, Benson Lamar, Monroe, Geo. N., Thos. V. Morrison, Byron Marsh, Harry Murnby, Kalman Mathis, Leslie Morris, Lafayette MacDonald, Harry MacFayden, Norton, Edmund, Oedenkamp, Chas., Bryce Oliver, Warner Oland, Faddison, Geo. E., Thos. Phillips, Herbert A. Pratt, A. C. Fringis, Gumbly, Cassius, Rodger, Eugene, J. Rich, Chas. Richman, Robt. Robinson, Fred. H. Roberts, I. D. Rogers, Wm. Raymore, Wilson Reynolds, Billy Ryan, Richard Richards, Hugh Reicker, Calvin Rische, Sain, O. M., Jas. Sullivan, A. Sackett, Lander Savage, Chas. Sharn, Chas. Shepard, Ernest Shields, Maurie Stand, Wm. Swan, H. T. Shoppe, Gus Solter, Tavernier, Albert, Lewis Traver, Fred. L. Tiden, Harrison Thompson, Vinton, Horace, Wards, Frederick, Eugene Webber, Wm. H. Woodside, Frank Westerton, L. Wood, Ziegler, Wm. B.

FROM PHILADELPHIA

"The Little Café" is a Big Hit.
"The Elder Brother" Was Little Theater's Opening Presentation.
Discuss "Fanny's First Play"
At Drama League Meeting.
May Irwin Comes to Quaker City.

PHILADELPHIA, Oct. 21 (Special).—All Philadelphia is talking about the triumph which the new McMillan and Garvin latest farce, *The Little Café*, has made in this city. Playing at the Forrest, its opening was quite a gala occasion, for it was felt that this latest effort of the authors and composers of the *Pink Lady* and *Oh, Oh, Delphine!* would surpass their former works.

There was another premiere in Philadelphia last week which is worthy of special mention. It was at Philadelphia's Little Theater, where Mrs. Neuloh Jay presented, as the first offering of the new resident company which is headed by Frank Reicher, *The Elder Brother*. The play, written by Donald MacLaren, an American playwright, and is based on De Maupassant's *Pierre et Jean*. The cast was a notable one, including besides Frank Reicher, Arthur Lewis, Marguerite St. John, Norman Tharp, Leona Watson, Hallett Bosworth, Kathryn Trudell and Joseph Kaufman. The local critics do not like this play. It concerns the washing of dirty family linen. The Little Theater aims to give plays for which a reason can be given for their existence. It aims to encourage American playwrights; and, lastly, it hopes to be the discoverer of plays with a punch.

At the Lyric Ham Bernard in All for the Ladies is here for the first time. The splendid gown, all of them the latest creations, should attract every woman in Philadelphia to the show. While none of the principals have notable voices, the show altogether is fairly delightful, and the cast is one that could be little improved upon. Sam Bernard's comedy is as enjoyable as ever, and the show was carried through by the star's funny antics. Phyllis Partington, Francis Demarest, and George A. Moore, as well as other members of the cast, aided their parts very capably.

Fanny's First Play at the Adelphi is doing a very nice business in its third week, and no date has been set for the end of the engagement. The play itself is a disappointment to some who have been because of the improbable situations which develop, but the induction and episode are most delightful. The cast is a splendid one, and Arnold Lucy is deserving of special mention. *Fanny's First Play* was the subject of discussion at the opening meeting of the season of the Drama League, and members of the company spoke briefly of their work.

After an absence of seven years, May Irwin, the noted comedienne, is again in the Quaker City, and her loyal friends gave her an enthusiastic welcome at the Grand Opera when she appeared in an entertaining comedy, *A Widow by Proxy*.

Millicent at the Broad continues to do a splendid business, and the show has attracted so much attention in Philadelphia that it was the subject last week of an unusual editorial in the *North American*.

The Round-Up, which is playing at popular prices at the Walnut, still holds its charm for Philadelphia audiences, and played to capacity houses. Next week, a Romance of the Underworld will be the bill, the current attraction being Rebecca of Sunnybrook Farm.

J. SOLIS-COHEN, JR.

FROM BALTIMORE

"The Strange Woman" in Town.
"The Ghost Breaker" Coming.
"Young Wisdom" Well Received.
"Years of Discretion" Pleased.
"Get-Rich-Quick Wallingford"
Is New Poli Stock's First Play.

BALTIMORE, Oct. 21 (Special).—Wm. J. Hurtburt may always be relied upon to at least write interestingly. If not always convincingly, and in his latest work, which was seen at the Academy last week, entitled *The Strange Woman*, we have evident proof of his ability to construct a most absorbing play out of surprisingly small material. The new piece is a brief, skillful and, at times, highly amusing character study. Its main character is a young Parisian woman, a disciple of the New Thought idea. She does not believe in the conventionalities of ordinary life, among them being her aversion to enter into matrimony under the law of the State or church. She is a thoroughly good woman; noble in character, brilliant of mind, and deeply devoted to those she loves. The play deals with her adventures among the provincial folk of a small town in the West, and also reveals that she and the son of one of its inhabitants (who has been living in Paris) are about to enter into a compact to live together as man and wife without the usual routine of ceremony. In the end, through her devotion and respect for the man's mother, she gives up her ideals, and admits that sacrificing her own views is a far nobler course to pursue. Interest is wonderfully sustained throughout its three acts, which take place in the sitting room of the country home. Suspense is actually preserved until the last lines have been spoken. It might be said that it is a thoroughly conventional role for Miss Ferguson. The company, without exception, covered itself with glory in delineating the various types Mr. Hurtburt has drawn. They numbered Georgia Drew Mendum, Mrs. Felix Morris, Otto F. Hoffman, Sarah McVicker, Annie Buckler, Lois Frances Clark, Frances Whitehouse, Charles D. Waldron, Sara Van Leer, Ruth Dittman. The audience received the play with much enthusiasm, and there is every reason to believe that it will prove its worth by lasting throughout the season. It deserves to be a success, and will doubtless please every one who sees it.

Clark Five Frankforters had a good week at Ford's, and received enthusiastic notices from the press. It was one of the best productions the Shuberts have sent to Baltimore in a season or two.

Rachel Brothers' latest work, entitled *Young*

Wisdom, in which those delightful and accomplished Tallifero sisters are being starred, opened at the Academy on Monday night, when it began a week's engagement at that house. The idea of co-starring these two talented girls was a splendid one. The company supporting them includes Aubrey Beattie, Julius Matthews, Hayward Glinn, Richard Sterling, Louis Le Bay, Nina Glanville, and Bessie Hurlbut, the latter a great favorite in Baltimore, through his connection with the Pawcett Stock company. The play is starred by Robert Milton. Monday's night audience was unusually large and brilliant, and the play received an enthusiastic welcome.

Oct. 27, Maude Adams in *Peter Pan*. As is usually the case when Belasco attractions play Ford's, nothing but standing room was available when *Years of Discretion* opened. The company is the original one, but both Lynn Harding and Bruce McRae roles are in other hands, much to our sorrow, although they are being capably handled. Oct. 27, Henry B. Warner in *The Ghost Breaker*.

A huge audience filled the Auditorium for the opening performance of the new Poli Stock company, which began its career as a Baltimore institution on Monday night. The house itself is practically new throughout, and presents a better appearance than when it was first opened several years ago. *Get-Rich-Quick Wallingford* was the bill.

I. BASTON KANS.

FROM BOSTON

Run of "Disraeli" Establishes New Record at the Plymouth.
Kathleen MacDonell Now in Cast of "Bought and Paid For."
"Marietta" Likely to Break Box-Office Record at Shubert's.

BOSTON, Oct. 21 (Special).—As was to have been expected, the advance sale for the single week's engagement of Evelyn Nesbit Thaw at the Shubert was enormous. Harry Lauder's record week of \$20,000 is likely to be eclipsed, and the management is thinking of giving morning performances on Friday and Saturday, as well as the scheduled two a day. Mrs. Thaw opened last night, and had the field to herself, as all other attractions held over, excepting at the Central Square, where John Craig is doing *Over Night*.

Frank Craven and Charles Richman, in *Bought and Paid For* at the Majestic, are repeating their New York success, and Kathleen MacDonell, who has replaced Julia Dean, is giving an excellent impersonation of the harassed wife. Her emotional scenes are handled in a particularly natural and effective manner. The play is doing well, and is probably here for a long stay.

After *The Pillars of the Temple*, which will not be until next month, there will come in succession *Billie Burke in The Amazons*, *Damaged Goods*, and then *Pine Feathers*.

This is *Disraeli*'s last week in Boston. George Arliss has given this play here twenty-four weeks in two seasons, establishing a house record at the Plymouth. The week of Oct. 27 the newly-organized Henry Jewett Players take the Plymouth for some weeks. The house management has issued a statement that the new company is not to be considered as having the aims of the usual stock company. There will be a \$100 scale, no daily matinees, and new and original plays will be given. The first offering is to be *Let's Go A-Garden*, by Florence Lewis.

The production of Victor Herbert's new opera, *The Madam Deuchess*, takes place at the Colonial Oct. 27, with Ann Swinburne and Glenn Hall.

There is still a chance that Miss Horneiman's company will revisit Boston in the Spring. Julia Sanderson continues to excellent business at the Hollis, and the same can be said of Joseph and His Brethren at the Boston. This is George Cohan's last week at the Colonial, and, if he keeps his word, his farewell to Boston as an actor. His growing command of a restrained and effectively natural acting style has earned much favorable comment during his present visit.

After *The Heart of Maryland*, which John Craig is to revive at the Castle Square next week, he will produce a new play by Frederick Ballard and E. C. Hatch, called *We the People*. Mr. Ballard is the author of *Salute to Xanthippe*, the Harvard prize play that is still running in New York.

For the first time in years, the two sides of the theatrical house are advertising in each other's programmes. The attractions at the two Shubert houses and the Eve K. and E. theaters are grouped together on one page.

The Motion Picture Exhibitors' League of Massachusetts held its annual meeting here last week.

FOREST ISLAND.

FROM WASHINGTON

"Years of Discretion" Pleased.
"The Honeymoon Express" and "The Strange Woman" Arrive.
"Oh, I Say!" is Cancelled.
New Manager at Keith House.
Poli Players in "Our Wives."

WASHINGTON, Oct. 21 (Special).—*Years of Discretion* pleased at the National Theater Oct. 18-19. Elsie Ferguson in *The Strange Woman*, a new comedy by William Hurtburt, author of *The Fighting Horse* and other successes is the current week's play.

The Red Canary at the Columbia was well attended. S. T. King presented the Rupert Hughes' farce, *Excuse Me*, Oct. 20.

The musical farce, *Oh, I Say!* billed for the past week at the Belasco was cancelled at the eleventh hour, as not being in complete form for a big city presentation, and the week was filled by the motion picture exhibit of the World Series of the baseball contest between the New York Giants and the Philadelphia Athletics.

Rapid fire changes of the past week has kept Resident Manager L. Stoddard Taylor on the arduous most busily engaged in the rearrangement. For the week of Oct. 20 the original booking was *The Five Frankforters*, the engage-

ment to open for a benefit of the Washington Hebrew Congregation, who were to share a percentage basis of the first three evening performances. *Bunny Pulls the Strings* was the second choice, but it had to be shifted elsewhere to make room for *The Honeymoon Express*, which is the current week's attraction.

Kedzie's, with the best of entertaining bills, wins the strongest approval of capacity audiences at all times.

A change in managerial direction is announced this week at H. F. Keith's Washington house. Miss H. Winifred De Witt, the competent manager during the Chase regime, has resigned as the local director-in-chief. Her position will be filled by Roland B. Robbins, of Philadelphia, with John Oriskany, of Boston, as assistant manager.

At the Academy of Music Rowland and Clifford's excellent presentation of the forcible play, *The Divorce Question*, during the week repeated its noted success of last season at this house with again continued big attendance. The week's attraction is *The Common Law*.

The Poli Players during the past week had another strong showing in stock production at Poli's successful house in the same family—*Our Wives*. The present week bill is *Barbara Fritchie*.

The Watson Sister Burlesque Organization was a big success at the Gaiety Theater during the week just closed, filling to capacity audiences. Billy W. Watson—the same family—attended by his numerous Girls from Haverhill, proves a decidedly welcome current week's visitor at this popular playhouse.

JOHN T. WARREN.

FROM CHICAGO

"Kismet" Back in Windy City.
"Red Canary" at the Studebaker.
"Kiss Me Quick" Put to Music and Renamed "Gloriana."
"An Evening with Columbine"
Draws Well at the Little Theater.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, Oct. 21 (Special).—Philip Bartholomae, George V. Hobart, and Silvio Hein joined their typewriter and Mr. Hein's piano and made over *Kiss Me Quick* into *Gloriana*, which Mr. Bartholomae presents at the Cort. Featured in the cast are Helen Lowell and Arthur Ayresworth. The farce is now punctuated with songs. It is snappy entertainment, laughable all the way through and funnily at the proper moments. Act 1 is a novelty, and played in a spirit of real fun not too often found on the stage nowadays. (The reason is that so few players have been trained in Shakespeare's farces and comedies.) Moving picture manager is trying to take some live picture with a lot of Italian, ivory-domed hams furnishing the action. There is a murder and the body—same being a dummy—is tossed out in the broad highway for the automobile to run over. The hired motor car is late, but unexpectedly a real machine howls along and runs over the stuffed figure. The occupants think they have killed a girl, and their wits are scared out of their respective noodies. One of the moving picture actresses, in love with one of the moving picture actresses, uses her influence to get himself and his girl installed for a week in the palatial country home of a wealthy novelist. This celebrated lady takes the pair for opera stars. The bogus basso schemes with the nephew of the novelist. The former wants to get enough coin to purchase a marriage license and subsequent beefsteaks. The nephew wants a check from auntie so he can do likewise. The alleged singer makes love to auntie by means of a talking machine. His song is wonderful, but the same goes to small when a soprano voice in the talking machine joins in. No matter, auntie finally sees things right, and uses her check-book to distribute happiness all around. Miss Lowell and Miss Ayresworth accentuate the mock tragic situations with capital effect—real laughs and a good many of them. Robert Kelly, as the motion picture director, ably handles a corking line of bluster. The others in the well-matched cast are: Louise Drew, Frederick Santley, Eugene Bottler, Mignon McGilberry, H. Harrison, Thomas Aiken, Mary Hastings, Laura Laird, Eddie Harris, and Charles Ashley. There are also eight cream-and-beaches show girls.

Among the new attractions this week are *Lina Arbanell*, in *The Red Canary*, at the Studebaker; Chauncey Olcott, in *Rhameen Dhu*, at the Olympic. *An Evening with Columbine* draws well at the Little Theater; and *Olis Skinner* in *Kismet*, the play that could have remained here nearly all last season, and which now comes back for two weeks at the Blackstone. Comments on the red play at the Studebaker, the green one at the Olympic, and the pale mauve one at the Little Theater, will appear next week.

LITTLE MCCLURE.

VANCOUVER

Del. S. Lawrence and his co. save an excellent production of *The Girl from Rector's* Oct. 6-11; Maude Leone and Mr. Lawrence were well-nigh perfect in their respective roles. Capacity business.

At the Avenue William Faversham with his Shakespearean co. offered *Julian Caesar* to immense business Oct. 6-11: Mr. Faversham, Mr. McLean, and Miss Collier show brilliantly. *The Country Boy* Oct. 13. Henry Miller in *The Rainbow* Oct. 17, 18.

The Fletcher co. presented *Kindling* to good business Oct. 6-11: Miss Fletcher and Mr. Ayres in the leads.

A good vaudeville bill was given at Pantages Oct. 1-11. Russell Brown presented *The Serpent of the Nile* in the leading position.

At the Orpheum Caud's Syndicate handled Oct. 6-11. Vancouver appreciated the coming of the road presentations by turning out in full force to greet Mr. Faversham Oct. 9. Mr. Faversham is a land owner here, and aside from the natural beauties of Vancouver, believes strongly in the future of this city.

MINNIE M. RUSSELL.

ATLANTIC CITY

John Mason, Amelia Gardiner, and Martha Hedman playing the leading roles in *Indian Summer*, the new Augustus Thomas play of a resurrected family last, played at the Apollo Theater three days Oct. 13-15, to good audiences, who much appreciated the finely woven construction of the play.

Oct. 16-18 was filled by the new Rachel

Crothers play, with its humorous treatment of trial marriage and the superior wisdom of the young. Young Wisdom was enjoyed by large audiences attending the electric railway conventions here during the week. The Tallifero sisters and their co. were well appreciated, and were the recipients of many floral gifts.

Miss Ribal Barrymore is to open in *Tante* with a one-night engagement Wednesday, Oct. 23. Arnold Daly in *General John Brown* will be seen the following week.

ARTHUR G. WALKER.

SALT LAKE CITY

The Bird of Paradise, at the Salt Lake Theater, Oct. 6-8, drew full houses and pleased. The Hawaiian Musicians were popular, owing to the number of people and missionaries here who have lived on the islands. The volcano scene is a most startling and gorgeous effect.

The Candy Shop, Oct. 9-12: good houses. Catherine Hayes' sweet all before her. Her baby act made an especial hit. Rock and Fulton, well known for clever vaudeville specialties, were generously received. Kitty Dwyer and Marie Kimball in team work were clever. Gene Loniska was pretty and popular.

The Count of Luxembourg Oct. 14 to 18. A mechanical novelty called the Star Baseball Player was put on at the Salt Lake Theater afternoon of Oct. 7. A large audience of baseball fans shouted themselves hoarse with delight over the working of the apparatus. It will be used henceforth to show all the big games.

At the Empress, week of Oct. 6, the playlet, *The Girls and the Jockey*, was popular.

O. B. JOHNSON.

ATLANTA

James K. Hackett in *The Grain of Dust* at the Atlanta Oct. 17, 18, 19, 20, and 21. Oct. 19-21. Miss Nina Morris and co. in *The Yellow Pearl* headed the bill at the Forsyth week of Oct. 19. The Lights of Gotham at the Bijou week of Oct. 9-13, was splendidly reproduced by the Jewell-Kelly stock co. Good attendance.

The Last Days of Pompeii at the Grand Oct. 9-13. It was shown to a good house the entire week.

Madame X will be at the Lyric week of Oct. 9-20.

JAMES H. DUNHAM.

IN OTHER CITIES

News of Favorite Vaudeville Headliners About Country—Gus Edwards Scores in Buffalo

BUFFALO, Oct. 21.—Gus Edwards and his song review of 1913 pleased large audiences at Shen's Theater, Oct. 13-15. Maria Lo and company in *Porcelain* was an unusual offering, and with the other acts gave a well-balanced bill.

The feature of the bill at the New Lyric, Oct. 13-15, was *The Waltz Dream*, given by Jules La Barbe and company. Madame Maisie, dancer, was a big hit. B. R. O.

J. W. BARKER.

KANSAS CITY, Oct. 21.—Frank Keenan, in his playlet, *Vindication*, was the Orpheum topline Oct. 12-18. The sketch was a hit, while the other acts on a bill of good quality were also well received.

Grace Cameron topped the bill at the Empress Oct. 12-18, pleasing greatly with her songs. The usual big crowds were in attendance and gave the show enthusiastic welcome.

The Great Raymond was the feature act of the Hippodrome bill Oct. 13-19, business continuing good. A long list of other attractions shared in the applause.

The New Globe had a top-notch bill Oct. 12-18, the feature number of which was a sketch, *The Tont's Temptation*, played by Dick Crollus and company. Other acts also pleased.

D. KERRY CAMPBELL.

ALBANY, N. Y., Oct. 21.—Proctor's offered a fine programme for week Oct. 12-18, which included Jesse L. Lasky's act, in the Barracks, with Myles McCarthy in the leading role; Matthews and Harris, Muriel and Arthur Valli, Hans Wagner, and Williams and Weston. Business heavy, as usual.

Edgar Atchinson-Ely, Nestor and Delberg, and the Olivetti Troubadours were the principal act at the Albany Grand.

At the Colonial, the musical number, *The Prince and the Girl*, headed a pleasing bill. Others were *The Bernous*, *Hyrie and Huntington*, and *A. Raymo*. Manager F. F. Proctor was in town this week.

G. W. HERRICK.

GOSSIP

Percy Leach joins The Honeymoon Express company as stage manager.

This is Laurette Taylor's forty-fifth consecutive week in the Moroson production of *Peg o' my Heart* at the Cort Theater. Seats are selling three weeks in advance.

Tom Lewis has terminated his vaudeville reunion with his old-time partner, Sam Ryan, to appear as the star of Arthur Hammerstein's production of *High Jinks*, which opens in Syracuse Oct. 30.

Joseph Smith, the well-known exponent of popular dances, will play the baroque part in the new Turandot production which J. C. Huffman is staging for the Shuberts. Frederick Warde and Cooper Chiffie also appear in this production, which contains many popular players.

The Vanguard, a drama by Mrs. Spencer Trask, received its first public hearing yesterday, when it was read by Alfred H. Brown, president of the dramatic section of the Brooklyn Institute of Arts and Sciences, in the ballroom of the Hotel Astor. The reading was under the direction of the New York Peace Society.

The pupils of the Erasmus Hall High School presented a musical version of *Pygmalion* and *Galatea* at the College of the City of New York Saturday night. The piece was written by Eugene W. Harter, of the Erasmus School. The proceeds go to the fund annually raised by the New York Latin Club to give a scholarship to the student ranking highest in that language.

NEWS OF OTHER CITIES

BROOKLYN

Al. Johnson Runs "The Honeymoon Express" Successfully—"Argyle Case" Pleases

Patrons of the DeKalb Theater, which is under the direction of I. Fleiselman, liked Snow White. In order to give the younger generation ample opportunity to see this attraction, matinees were given during the week Oct. 18-19. Al. Johnson runs The Honeymoon Express at the Majestic Theater before crowded houses. While there have been several changes in the original cast, the production has not suffered materially.

Robert Hilliard added to his popularity by his clever portrayal of Detective Kayton in The Argyle Case, which was enthusiastically received at the Monticello Theater last week. The Ghost Breaker, with H. B. Warner in the principal role, was transferred to Teller's Broadway Theater. The offering drew good houses. Officer 666, with a capable co. of players, proved to be one of the most attractive offerings of the present season at the Gaiety Theater. John Morris appeared in the title-role.

J. LAMOR DAUG.

PITTSBURGH

Change in Cast of "Good Little Devil"—Claire Burke Pleases in the Lead

The Nixon pleased good audiences week of Oct. 15 with A Good Little Devil as the offering. Mary Pickford's role was in the competent hands of Claire Burke. Maude Adams in Peter Pan Oct. 20-25.

The Leper, by George Selbel, a Pittsburgher, had its premiere at the Pitt on Monday, Oct. 13. Mrs. Wilson of the Chubbuck Patch Oct. 20-25.

Capacity houses at the Alvin Oct. 13-18, with Melody and Health in The Ham Tree. The Five Frankforters Oct. 20-25. Oh, I Say! and The Firefly are early bookings.

Henry Fells the strings was the offering of the Davis Players at the Duquesne Oct. 13-18, and it was a praiseworthy one. The Time, the Place and the Girl (the Davis Players' second musical attempt) Oct. 20-25.

Arenda made a splendid headliner at the Grand Oct. 13-18. A Fool There Was drew largely at the Lyceum week of Oct. 13. The Common Law is coming. The Columbia Burlesquers were seen to advantage at the Gaiety Oct. 13-18. The Watson Sisters and their own Oct. 20-25. The Pittsburgh Exposition (at the Point) closed its season Saturday night, Oct. 18, with Walter Damrosch.

Oct. 27 will mark the completion and opening of the \$300,000 Unit Orchestra and Pipe Organ now being placed in the Pitt Theater. The inventor declares it has total quality never before heard in either orchestra or organ. Frank R. White, formerly organist at the Century Theater, New York, will be the organist.

DAN J. PACKER.

BUFFALO

Oh! Oh! Delphine, with the New York production, at the Star Oct. 13-18, met enthusiastic but small audiences. Frank McIntyre used the theory "society likes a fat man." Coming week Oct. 20. After Five.

Nina Ryan charmed capacity audiences at the York Theater Oct. 13-18 in the role of Peg o' My Heart. The Firefly, with Emma Trentlin, Oct. 20-25.

The Speedy Thrift was at the Majestic Oct. 13-18. Good business.

Jack Reid and the Progressive Girls packed the Garden Theater Oct. 13-18.

The Girls from Starland, with new songs and pretty novelties, attracted big audiences to the Lafayette Oct. 13-18. The Star and Garter show week of Oct. 20 is pleasing.

J. W. BARKER.

ROCHESTER

Oh! Oh! Delphine was at the Lyceum Oct. 9-11, and pleased excellent houses.

Two concerts were given by Sousa's Band at the Shubert Oct. 11.

The Deutscher Jokemarkt is opened at the Rochester Exposition Park till Oct. 25.

Thurston, the musician, at the Baker Oct. 13-18 showed to good audiences, and was warmly received. Speedy Thrift Oct. 20-25.

The Madcan Duchess was presented at the Lyceum to good business Oct. 13-18. The Garden of Allah Oct. 20-25.

The Winter Garden co. in The Passing Show of 1913 attracted very good houses at the Shubert Oct. 13-18. The Firefly Oct. 16-18. The White Oct. 20-25.

At the family week of Oct. 13 Earl's Water Nymphs, Dora Bonca, Alvora, the Mysterious Dancer; Wheeler and La Rose, and Lucia Blaisdell and co. Good business.

Low Kelly and his Bohemian Show at the Corinthian Oct. 13-18 proved one of the most amusing burlesque performances ever seen here.

ROBERT HOGAN.

SYRACUSE

At the Wieting Oct. 12 Sousa's Band to good business.

Emma Trentlin in The Firefly Oct. 13-18 pleased. Our own Roy Atwell repeated his former big success in the leading comedy role. Large houses prevailed. Passing Show of 1912 Oct. 17-18.

John Mason in Indian Summer came to the Empire Oct. 10, 11, and was enjoyed by fair sized audiences. The Garden of Allah attracted large houses Oct. 13-18. An event was the re-appearance of Sarah Truax.

At the Restable Oct. 9-11 The Parish Priest attracted fairly. Miner's Bill Frolic amused good crowds Oct. 13-18. The Call of the Heart Oct. 16-18.

Edmund Hayes and co., Violinsky and Mrs. Gene Hughes and co., were the top notches at the Grand Oct. 13-18.

E. A. BRIDGMAN.

ELMIRA

Stop Thief drew well at the Lyceum Oct. 8, and pleased. A large house greeted The Red Rose Oct. 10. John Hyman and Lella McIntyre returned in Love Was Young Oct. 11, and delighted two large houses. The Master Mind Oct. 15. The Buttery on the Wheel Oct. 18. Sousa's Band Nov. 8.

The Colonial offers the Marine Band Oct. 23. Excellent vaudeville at the Mozart and the Majestic drew capacity both houses Oct. 13-18.

J. MAXWELL BEERS.

EDMONTON

At the Empire Theater S. Miller Kent, assisted by Will H. Nicholson and E. Parks, scored big in The Real G. A. dramatic sketch of the Haines trial Oct. 8-9. Joe Welch, comedian, was a veritable riot, dividing honors with the headliner from the point of applause. Fred Warren and Edna Conley scored in a singing and dancing sketch. The County Boy, by a strong co., sent out by the Henry B. Harris Estate Oct. 9-11.

Good vaudeville at Pantages Oct. 6-11. Charles L. Gill, resident manager of the Pantages Theater in Edmonton, has organized a co., including Grant Churchill, owner of the Portola Theater, and Clarence Jefferson, to operate a grill and canteen in the basement, 100 by 142 feet, corner of Jasper Avenue and Second Street. The establishment, which Mr. Gill says is to be the most elaborate of its kind in the Northwest, will be formally opened early in November with a banquet, at which His Honor, G. H. Balfour, Lieutenant-Governor of the Province of Alberta; Hon. Arthur L. Mifton, Premier of Alberta; William Short, K. C., Mayor of Edmonton, and the "four hundred" of the city are to be guests. W. L. Marshall, widely known as "Shasta," formerly of the Plaza Hotel in New York, has been engaged as manager, the chef and cooks also coming from New York, Chicago, and the Pacific Coast.

AUGUST WOLF.

MONTREAL

Nazimova appeared at His Majesty's Oct. 13-18 to good business in Bella Donna. Cyril Maude in repertoire Oct. 20-25.

The Whip played to big business at the Prince Oct. 13-18. Within the Law Oct. 20-25.

L'Ambassade was the bill by the French stock at the National, and L'Alizon was presented by the stock at the Canadian Franciscan.

The Orpheum had a good bill last week. The New Grand, late the Lyric, will open Oct. 20. Thanksgiving Day, entirely renovated; vaudeville and pictures.

Rush Ling Toy, a marician, is the feature of a good bill at the Franciscan.

Veroni, Verdi and Brother, violinists, and Margaret Cunningham are the features at the Lyric. Gay New Yorkers Burlesque co. is at the Gaiety; good show to good business.

Una Clayton, who is at the Orpheum, in Montreal, is an old stock favorite here.

W. A. TREMAYNE.

LONDON, CAN.

Edison's Kinetophone Talking Pictures were exhibited at the Grand Oct. 3, 4 and 5-8 to big attendance.

For of My Heart Oct. 8. Excellent performance to capacity house.

Brewster's Millions Oct. 10, 11. Fair co. and attendance at three performances.

Cyril Maude and his excellent English co. in The Second in Command and Beauty and the Beast Oct. 20. The Gaiety Girl Oct. 27-28. Evelyn Nesbit Thaw in Mariette Nov. 10.

C. E. A. WASS.

OTTAWA

Antonio Pini-Cori, of the Metropolitan Opera House, gave concert at Russell Oct. 8 to fashionable and appreciative audience. Nazimova presented Bella Donna Oct. 10, 11, to large audiences.

The Stratford-on-Avon Players Oct. 13-18 presented The Taming of the Shrew. The Merchant of Venice, Romeo and Juliet, King Richard II., and Hamlet. The Rosary Oct. 17, 18.

The Parish Priest Oct. 20, 21. The Gaiety Girl Oct. 27, 28. Mr. Cyril Maude Oct. 29-Nov. 1.

Mr. F. B. Benson, of the Stratford-on-Avon Players, addressed the Drama League at the Russell on afternoon of the 13th inst. to an audience that filled the house.

J. H. DOUGLAS.

CALGARY

The Harris Estate production of The Country Boy at the Sherman Grand Oct. 6-8 was a most enjoyable event. Good business.

The Kinnire is presenting some very good bills of Pantages' vaudeville.

GEORGE FORBES.

DES MOINES

The Sultan of Spili for week of Oct. 12 was the final offering of musical comedy at the Princess for this season, and week of Oct. 19 will mark the opening of the new performances.

The entire Princess co. are going to advantage, and it is to be regretted that this co. is soon to leave us.

Truxton King at the Berchel Oct. 12 played to fair audiences. The Buttery on the Wheel Oct. 14, 15. The Tik Tok Man of Oz Oct. 17, 18.

When Claudia Smiles, with Blanche Rice, Oct. 22.

A. KANE.

SAN DIEGO

Ready Money, with Robert Ober in the leading role, more than pleased fair-sized houses at the Soreckles Oct. 8, 9.

Motion pictures of Quo Vadis at the Soreckles Oct. 9-12 were liked.

Margaret Anglin in a series of Shakespearean productions at the Soreckles Oct. 13, 14.

The local stock co. gave a creditable performance of Vengeance at the Lyceum Theater week of Oct. 6. Marie Valier is the attraction that follows.

Mr. Ed. Dowell, who has been associated with Messrs. Dennis and Weiss in the management of the Lyceum Theater, has acquired the interest of his co-partners, and will in the future manage this popular house alone.

The Five Musical Lessons and The Mirthful Marmalade headed strong bills at the Soreckles and Express theaters week of Oct. 6. Business at both houses is up to the standard.

The Queen Theater, which has been closed for the past three months, has reopened with three reels of first-run pictures.

Mr. Bor Van Fossen, popular juvenile man, of the Lyceum Stock is looking pleased all over. He is now papa for the first time, a son being born on Sept. 27.

MARIE DE BRAU CHAPMAN.

SEATTLE

At the Moore William Faversham appeared in Julius Caesar Oct. 6-8. The attendance ranged from medium to large houses. George Hamlin in recital Oct. 9. Dark 10, 11.

Picturesque Hawaii Oct. 8-11 in films at the Metronome. Fair business.

At the Seattle the offering was The Girl in the Taxi Oct. 6-12, which drew well.

At the Empress Nature's Nobleman and vaudeville Oct. 5-11. At the Orpheum Sam Chin and Mary Marble and vaudeville Oct. 5-11. At the Pantages The Winning Miss and vaudeville Oct. 5-11.

BENJAMIN F. MESSAWAY.

SPOKANE

The Rainbow, an Auditorium booking, was the attraction Oct. 7, 8, and, as presented by Henry Miller and a capable supporting co., was one of the most compelling plays seen in Spokane this year. The balance of the week was given over to Les Miserables, shown in moving pictures.

PORTLAND, ORE.

At the Hellia Oct. 6-11 moving pictures of Quo Vadis. Elaborate production. Business excellent.

Baker Stock co. presented Nobody's Widow and The Deep Purple to capacity houses.

Orpheum, Empress, and Pantages doing usual good business.

JOHN F. LOGAN.

JERSEY CITY

What Happened to Mary was a good production at the Majestic Theater Oct. 13-18, to very good patronage. Little Women Oct. 20-25. The Inner Shrine Oct. 27-Nov. 1.

Hello, Bill, a farce-comedy of merit, shows the stock co. at the Academy of Music in a new light. The piece made a hit Oct. 13-18, to fine patronage. A tank contest is given every Tuesday night and the country store is a mar-

net Thursday night. Under Two Flags Oct. 20-25. Allas Jimmy Valentine Oct. 27-Nov. 1.

Business at the Orpheum Theater is immense and the vaudeville offering of the best.

The Musical Stewards headed the bill at the Monticello Theater Oct. 13-18, where business is very good.

A fine vaudeville bill was offered at the Hudson Theater, Union Hill, Oct. 13-18, to immense business.

WALTER C. SMITH.

HARTFORD

The Blindness of Virtue was splendidly played at Parsons's Theater Oct. 13-15 to hardly fair but appreciative audiences.

The Dekoven Opera co., headed by Benjie Abbott, sang Rob Roy to a large audience Oct. 16.

For the week of Oct. 13 Polli's Theater offered an attractive bill. The headliner was Berton Churchill and co. in scenes from Shakespeare.

The Hartford Theater is drawing better than usual, with M. Merrell's Parisian Harmony Girls featuring for the first half and Dick's Animal Actors and the Sisters Meredith the second.

The Star Theater has inaugurated a country store night, giving away merchandise, and also an amateur night, although the theater is strictly a picture house.

LAWRENCE SHEPARD.

DECATUR, ILL.

Jack Beesey co. in repertoire opened here at the Power's Oct. 12 to good business. Monday night the co. played to standing room only. Mr. Beesey is a great favorite here.

At the Empress Theater Oct. 12, Lottie Williams and co. in On Stone Ground and other acts pleased.

Charles Balsar, a former Decatur man, played one of the leading parts with the Louis Mann co. here Oct. 4. He received many of his former Decatur friends while here, this being his first visit to the city since he entered the theatrical profession.

He has played leading parts with many of the best stars, such as Louis Mann, Mrs. Fiske, E. H. Sothern, Julia Marlowe, Bertha Kalich, and Grace George.

PARTY S. EWING.

CHATTANOOGA

The Bijou Theater presented the following the past week: Robin Hood pleased good business Oct. 6. Bought and Paid For pleased good business Oct. 10, 11. George Kleine (Photo-drama Quo Vadis) was at the Bijou week of Oct. 13-18. James K. Hackett in A Grain of Dust Oct. 21.

The Billy Long Stock co. pleased good business in Beverly of Graustark Oct. 6-11; same co. presented Raffles week of Oct. 13-18.

The Fanny Moon pleased good business at the Majestic Oct. 6-11. The Colonial Minstrel Mads Oct. 13-18. Along Broadway Oct. 20-25.

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CINCINNATI

A Better Line of Plays for Cincinnati—Premiere of "Das Thal Der Liebe"

Oscar Strauss's new operetta, "Das Thal Der Liebe—The Vale of Love"—was given its American premiere at the Grand Opera House, Cincinnati, O., on the night of Oct. 9, by C. E. Schmidt's German Players, with the following cast:

Der Markgraf Waldemar..... Willy Dietrich
Die Markgräfin Isolda..... Rose Frey
Grafen von Prillwitz..... Adolf Stoye
Frau von Prillwitz..... Elinor Navarrey
Pastor Satz..... V. Mueller-Fabrieus
Die Alte Liebelin..... Helene Burger
Lisbeth..... Ann Collini-Senden
Hans Stork..... Hans Forstner
Pats..... John Feistei

The operetta is in three acts: the first and third in a valley near the Prussian border, and the second in the Castle of Neubronn, and the time is 1770.

The Schmidt Players are a stock co. playing in German every Sunday night at the Grand in Cincinnati, and were engaged for the week of Oct. 12, when a repertoire was presented, and "The Vale of Love" the last half of the week. The fact that it was given in connection with other plays, which were not musical, may have something to do with its rather ordinary presentation. There were only two good voices in the cast, those of Rose Frey and Hans Forstner, and these two together with Dietrich and Collini-Senden, were the only ones of the entire cast that were interesting. The chorus was very poor, which naturally detracted from the general presentation. However, it may be said in extenuation that the Schmidt Players are essentially dramatic players, and "The Vale of Love" was produced more for the novelty.

The indications are that Cincinnati is to have a better line of plays from now on, according to the announcements of bookings, which will surely be a welcome change, and which should also bring better business to the theaters. This is attested by the fact that when Maude Adams opened at the Grand Oct. 13 in Peter Pan the S. R. O. sign was out at nearly every performance and people turned away in spite of the fact that she has been here in the same bill before. Prominent in Miss Adams's support this year are Robert Payton Carter, Allen Fawcett, Edward See, Byron Silvers, J. L. Carhart, Dorothy Dunn, Marion Abbott, Margaret Gordon, and Dorothy Chesmond. A Good Little Devil follows Oct. 20. Fine Feathers, with the all-star cast, Oct. 27, and Richard Bennett in Damaged Goods Nov. 3, a formidable line of attractions.

Blanche Bink, with Harry Connor, opened at the Lyric Oct. 12 in When Claudia Smiles to capacity business. Business was fairly good throughout the week. Louis Mann follows for week of Oct. 19 in Children of To-day, followed Oct. 26 by Little Women, and Nov. 3 by Joseph Bentley in When Dreams Come True.

DENVER

A handsome revival of Bartley Campbell's old melodrama, "The White Slave," was at the Tabor week of Oct. 12-15. Ready Money Oct. 19-25.

The Broadway Oct. 8-12 presented a return engagement of the two Vada pictures, Anna Held Oct. 20-25. Mrs. Fiske Oct. 30-Nov. 1.

O. D. Woodward has settled definitely on the name Denham for the new house which he has leased here. The stock season will open there about Saturday, Nov. 1. The names of those engaged for the co. have not yet been announced. The headliner at the Orpheum Oct. 13-19 was Edwards Davis in The Kingdom of Destiny. Geraldine Farrar appeared in concert at the Auditorium Oct. 15, and Madame Schumann-Heink, to whom the freedom of the city was given a year ago, appeared the night of Oct. 16. Good houses greeted both artists.

OMAHA

The Tik Tok Man of Os was most acceptable offering at the Brandeis Oct. 12-15. Blanche Bink Oct. 20-25. Robert Mantel in Shakespearean repertoire week of Oct. 27.

At the Boyd the regular stock co. gave a good presentation of Beverly of Graustark, with Mrs. Wynn of the Cabbage Patch week of Oct. 18.

The Gaiety is playing in two good houses daily, which are attracted by Henry P. Dixon's Belles of Beauty Row. Ben Welch's Burlesquers week of Oct. 19.

The attraction at the Orpheum is good vaudeville.

The Eva Lang co. was seen to advantage in When Knighthood Was in Flower. The same co. in Mrs. Black is Back week of Oct. 19.

ST. PAUL

A large audience witnessed the opening performance of Mrs. Fiske in The High Road, at the Metropolitan Oct. 15-16. What Happened to Mary Oct. 18-19. One Vada picture Oct. 19-25. Old Homestead Oct. 20-Nov. 1. Stop Ties Nov. 2-5. Way Down East Nov. 8-9.

The Wright Huntington Players in Shore Acres at the Shubert Oct. 12-18 broke all previous box-office records. Guy Durrell, as Uncle Nat, gave a wonderful performance. Mildred Booth, the new income who joined the co. several weeks ago, scored a hit in the character bit of Perly, the hired girl. The play was well staged. Kindling Oct. 19-25. The Third Degree Oct. 26-Nov. 1.

Orpheum vaudeville Oct. 12-18 pleased.

COLUMBUS

Raymond Hitchcock, with a capable and good-looking co., returned to the Hartman Oct. 13-15 in The Beauty Shop. There are some catchy songs, and the piece bids fair for a run on Broadway.

Lillian Russell, with a splendid vaudeville co., played to fair-sized houses at the Southern Oct. 13-14.

Jeese L. Lasky's Red Heads are topping the bill at B. F. Keith's local house this week. Billy the Kid and The Bachelor's Baby are dividing the week at the Lyceum this week.

NEW ORLEANS

The DeKoven Opera co. presented Robin Hood at the Tulane Oct. 12-18. Enrico Dill sang the title-role splendidly and the balance of the cast gave excellent support. Bought and Paid For Oct. 19-26.

A satisfactory co. appeared at the Crescent

Oct. 12-15 in A Man's Game. Estha Williams and Edwin Walter played the principal roles well. The Confession Oct. 19-26.

At the St. Charles Orpheum for week of Oct. 15-19 the vaudeville was good.

At the Lafayette the bill was excellent.

LINCOLN

The Tik Tok Man of Os delighted three very good houses at the Oliver Oct. 10, 11. Among the coming attractions at the Oliver is Mrs. Fiske in The High Road, Oct. 24.

Lerna and Toots Pound, the Australian midgets, who appear at the Orpheum Oct. 9-11, give some very clever imitations and impersonations, among which is an excellent impersonation of a scene from Within the Law. These young ladies have only been in this country a short time, and are bound to make a big hit before they get out for other lands.

At the Orpheum, Oct. 10-18, business has been very good.

Rock-a-Bye Baby, one of Boyie Woolfolk's musical tabloids, pleased capacity houses, Oct. 13-15, at the Orpheum. This was by far the best that has been seen here this season. May the good work continue.

Sisbee's Doss, at the Lyric this week, is a good trained-dog act.

SAN FRANCISCO

At the Columbia, The Trail of the Lonesome Pine was very popular. The Count of Luxembourg, with one hundred people and an extra orchestra, is pleasing, Oct. 20-25.

The Alcazar had a very profitable and enjoyable engagement, with Ralph Berr as the star, after which Mr. Berr, who used to be at the Alcazar, but who now comes as a star, offered Your Neighbor's Wife as his introductory number. This week, Help Wanted.

The Cort had Kitty Gordon in The Enchantress, ending Oct. 19; business fair. William Faversham, in his own production of Julius Caesar, opened Oct. 20.

The Oriental (old Savoy) runs on nicely with Overnight.

The Gaiety, opposite the Orpheum, opened its doors for the first time Oct. 15, with The Candy Shop, Rock and Fulton, who were big cards in vaudeville last year at the Orpheum, are the big card. Two dollars' worth for one dollar is the slogan.

The Orpheum had a big bill and a good one last week.

Good vaudeville at the Empress Oct. 13-18.

SPRINGFIELD

Bunt Pulls the Strings, on its second visit to the Court Square, Oct. 13, 14, met a falling off from the big houses that greeted it before. It had the misfortune to play against the United States Marine Band, which was at the Auditorium under the auspices of Springfield Lodge of Elks; 3,700 people.

Evelyn Shaw and an average vaudeville bill played to large business, matinee and night Oct. 15.

The Purple Road, booked for Oct. 18-19, was canceled suddenly on the afternoon of Oct. 16. Springfield has the unusual opportunity to compare Pavlova and her Russian dancers, and the Hoffmann, Stewart-Richardson, Madame Poire combination on contiguous nights, Oct. 23, 24.

The Broadway has secured Nance O'Neil to star in its stock company for a few weeks, opening Oct. 27 with Mauda. Carl Brichert, the leading man, used to be with Miss O'Neil.

Poll's gives another week of musical comedy, Oct. 20-25, with The Fins, the Place, and the Girl. The announcement of the marriage of Ralph Kellard, the leading man, was, it might be said, not wholly pleasing to his feminine admirers.

KANSAS CITY

Children of To-day, as presented by Louis Mann and a splendid co. at the Shubert Oct. 12-15, was a most decided hit. Blanche Bink Oct. 19-25.

Way Down East was the offering at the Grand Oct. 12-15. Playing to good business in spite of its many appearances. The presenting co. was capable. A Butterfly on the Wheel Oct. 19-25.

The Lyric had The Girl of the Mountains Oct. 12-18, opening to good business. The play is a melodrama with many thrills and found the usual favor. The Country Sheriff Oct. 19-25.

SCRANTON

Within the Law was the attraction at the Lyceum Oct. 9-11. The co. was excellent and business was very good. After Five Oct. 16-18. The Inner Shrine Oct. 20-22. Stop Thief Oct. 23, 24. Ethel Barrymore Oct. 26.

Dainty Marie was the headliner of a fine bill at the Poll week of Oct. 13 to excellent houses. Hughie Bernard and his Honey Girls were at the Star Oct. 12-15 to fine business.

ALBANY

The Blue Bird closed a successful week's engagement at Harmons Bleeker Hall Oct. 11. The Love Leash, a new three-act comedy drama by Anna Stowe Richardson and Edmund Brown, which was tried out last Spring in Atlantic City and held over, had its premiere performance here Oct. 13, 14, and was accorded a favorable reception by large and appreciative audiences. Sousa's Band gave one of their delightful concerts Oct. 15, and drew a big audience. John Hyams and Lella McIntyre in When Love is Young Oct. 16-18 attracted large audiences.

RICHMOND

At the Academy of Music The Conspiracy Oct. 9-11; good show to light business. The Girl of My Dreams Oct. 14; poor; business fair. Trail of the Lonesome Pine Oct. 15, 16; pleasing place houses. Primrose and Dockstader Oct. 17, 18. Henrietta Grosman Oct. 22, 23 in The Tongues of Men.

Eugenia Blair in Madame X Oct. 18-19 at the Bijou; a good show to fair business. The Little Rebel Oct. 20-25.

DEATH RECORD

Henry L. Hinton died at his home, 325 West Seventieth Street, this city, Oct. 21. He was a descendant of an old New York family of English origin. When the Civil War broke out he enlisted in the Ninth New York militia. On his return home Mr. Hinton became a member of

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Edwin Booth's new theater in West Twenty-third Street and Sixth Avenue. At Mr. Booth's suggestion he undertook the preparation and publishing of the acting editions of many of the Shakespeare plays in which Booth appeared. He also published The Library Table. Abandon-

ing his nightingale business Mr. Hinton became the consulting engineer of the National Fire-Proofing Company. Later he organized a company of his own to carry out his inventions. He invented the "Hinton Arch," which has been adopted by many architects and builders.

"POLICE" AT MOROSCO

New Play One of Many New Pieces to Be Produced on Coast

A new play called Police was presented all last week at the Morosco Theater in Los Angeles. It is by Charles Bradley and Edward Paulson, and is described as a play of the underworld. It is said that Mr. Morosco marked the name Police on it for identification purposes, and the name so pleased the authors that they asked it be retained. A feature of the production was the appearance in it of Cecil Kern, who is to be the new leading lady of the organization.

The second trial performance of Help Wanted, by Jack Laft, took place at the Alcazar in 'Frisco on Monday night. It was shown in a revised form.

Another piece to be tried out at the Morosco is Ransomed, which was given just outside of New York last season but was withdrawn for revision. Franklin Underwood, director of the Morosco, played the lead.

Mr. Morosco has accepted Faith, by Othman Stevens, of Los Angeles, for early production, while Elmer Harris, author of Your Neighbor's Wife, is completing by order a new play of Venetian life.

ROBERTSON'S DRAMA PLAYERS

Donald Robertson and his Drama Players are inaugurating their new season this week with the following plays in the repertoire: The Miser, and The Learned Ladies by Moliere; A Curious Accident, by Carlo Goldoni, the Italian dramatist; Mercader, by Baisac; The Game of Love and Chance by Marivaux; The Stigma, by Echegaray, and a new play written around the life of Rembrandt by Thomas Wood Stevens, of Carnegie Institute.

HEDWIG REICHER ORGANIZING

A cablegram from Berlin announces that Fraulein Hedwig Reicher, a young tragedienne well known in America, is organizing a troupe of German actors to play in San Francisco during the Exposition of 1915. The repertoire, which will be performed in English, will include the leading German classics, and modern plays. The stage manager will be Fraulein Reicher's father, Emanuel Reicher, a well-known German tragedian, who will also act in the company.

BABY ESOMOND BUYS \$3,500 COTTAGE

It is safe to say that Baby Eva Esmond, eight years old, who is playing in The Fight, at the Hudson Theater, this city, is the youngest real-estate buyer in the country.

She purchased, on Oct. 8, through her mother, an eight-room cottage at Long Branch, N. J., for which she paid \$3,500 in cash. She was asked:

"How did you happen to buy a house?"

the child was asked.

"I just wanted one," she said. "But I am never going to get married."

MIZZI HAJOS ILL

Owing to a severe attack of tonsillitis, Fraulein Mizzi Hajos was unable to appear in Her Little Highness, at the Liberty Theater, on Monday and Tuesday evenings, and the theater remained closed. It is announced that the engagement will be resumed this Wednesday evening.

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On account of Election Day holiday, Tuesday Nov. 4th, the issue of The Dramatic Mirror dated Nov. 6th, will be published on Nov 7th, one day later than usual.

PLAYS AND PLAYERS

William Ingersoll has been engaged for the cast of Tante, Ethel Barrymore's new vehicle.

Theodore Friebeus has signed with the Shuberts to play the lead in The Modern Girl, by Ruth Richardson.

A. Baldwin Sloane is to write the music for Annette Kellermann's new vehicle, The Mermaid, to appear in December.

Al. Jolson, who played last week in Broadway in The Honeymoon Express, was the guest of honor on Saturday night at the Vaudeville Comedy Club in New York.

Grace Fields retires from the Casino Theater production of Miss Caprice. She will shortly be seen in another Shubert production.

Eddie Agost is staging the Carmen ballet for the new Winter Garden review. Agost originally appeared in the ballet at the Alhambra, London.

W. Somerset Maugham will sail from Liverpool soon to join Billie Burke at the rehearsals of his new play, The Land of Promise, which he has written for her.

Justina Wayne was engaged to create the leading role, Diane Eveleth, in Channing Pollock's dramatization of The Inner Shrine, which opened at the Lyceum in Scranton on Monday.

Margaret Anglin is making her first production of Antony and Cleopatra this week at Los Angeles. Ian McClaren plays Antony. This play concludes Miss Anglin's repertory.

A play entitled The Unseen Empire, by Atherton Brownell, has been accepted by Klaw and Erlanger for presentation during the current season. It is said that the play is a strong argument for international peace.

The Rev. James Owen Hannay, known to the reading public as "George A. Birmingham," author of the Irish play, General John Regan, to be put on by the Lieblers, arrived from abroad yesterday on the Minnetonka.

DATES AHEAD

(Received too late for classification.)

OLD HOMESTEAD: St. Paul 26-Nov. 1.

LITTLE MISS FIX-IT: End. Okla. 23.

TRAIL OF THE LONESOME PINE: Columbia, S. C. 29-31.

PAYLOWAY: Hartford 28.

GOOD LITTLE DEVIL (David Belasco): Chgo. Nov. 2-Indefinite.

LLOYD, ALICE (Wm. Morris): N. Y. C. 27-Nov. 1.

BROADWAY JONES: Lawrence, Mass. Nov. 1.

OH, I SAY! (Messrs. Shubert): N. Y. C. 30

OH, OH! DELPHINE (Klaw and Erlanger): Chgo. 28-Indefinite.

ABORN OPERA: Frankfurt, Ind. Nov. 4.

CLAIRE, ARTHUR (J. D. Hutchinson): Kingston, Can. 23-25.

LONG, FRANK E. STOCK (F. E. Long): Philadelphia, Wis. 27-Nov. 1. Belmont 2-3.

MANN, LOUIS (Messrs. Shubert): Lexington Ky. 27. Charleston, W. Va. 28. Staunton, Va. 29. Charlottesville 30. Wilmington, Del. 31. Nov. 1.

FIRBLY (Jack Shoemaker): Utica, N. Y. 27.

WILKES, PAUL, 23. Scranton 25. Allentown 30. Lebanon 31. Harrisburg Nov. 1.

Lynchburg, Va. 5. Petersburg 4. Richmond 5.

HANSON, HANS (N. J. Loranger): Valley City, N. D. 25. Steele 27. Bismarck 28. New Salem 29. Dickinson 30.

PEARL STOCK (A. A. Webster): Huntington, W. Va. 3-Indefinite.

WHEN DREAMS COME TRUE (Philip Bartholomew): Brooklyn 27-Nov. 1.

WHAT HAPPENED TO MARY: Brooklyn 27-Nov. 1.

FARRAR, GERALDINE: N. Y. C. 25. Boston 28.

In Memoriam

FRANK BELFONTEINER, said to have been Barnum's original "tattooed man," died Oct. 7, at the Homoeopathic Hospital, Boston, from appendicitis. A surgeon was preparing to operate on Belfontaine when he collapsed, dying in a few minutes.

Signor EARNES, a magician, well known on the vaudeville stage, died Oct. 31, at Muskogee, Okla., from an operation for appendicitis. He was thirty-five years of age and resided at 551 Eighth Street, New York city.

JOHN G. BELLS, theatrical agent, was found dead in his room at a West Wyndots, Kan., hotel Oct. 5. It is the opinion of physicians that death was due to heart disease. He was about fifty years old. Mr. Bells was a member of the Moose and Elks fraternities, a St. Louis Knights of Pythias lodge, and prominent in the Showman's League of America.

In Loving Memory
of My Dearest Mother,
MARIE F. BINGHAM
Who passed away October 20, 1905.
She was tired of all save Loving.

MR. AND MRS. ARTHUR J. PICKENS
wish to express deep appreciation for their friends' messages and telegrams of condolence, which, during their recent bereavement, helped them bear their loss with fortitude.



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ROCHESTER THEATER CELEBRATES

The Lyceum Theater at Rochester, N. Y., recently celebrated its twenty-fifth anniversary, when the attractions were John Mason in Indian Summer, the first half of the week, and Oh! Oh! Delphine, the latter half. This theater was intended by its owners as a first-class house, and from its dedication, Oct. 3, 1888, up to now, it has maintained its high standard.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Pittsburgh 20-25, Baltimore 27-Nov. 1, Norfolk 3, A. Roanoke 6.

AFTER FIVE (Wagonhals and Kemper): Buffalo 20-25, Rochester 27-29, Syracuse 30-Nov. 1.

ARLASS, George (Liebler Co.): Boston 29-Oct. 25, New Haven 27, Hartford 28, Haverhill 29, Lowell 30, Lewiston, Me. 31.

AT BAY (Messrs. Shubert): N.Y.C. Oct. 1—Indef.

AUCTIONEER of Helena Rich (A. Gilson): Alliance, Neb. 22, Ft. Robinson 23, Chadron 24, Lincoln Nov. 1.

BACHELOR'S Baby (K. O. Jauch): St. Louis, Mo. 23, St. Mary 24, Clarksville 25, Weston 26.

BACHELOR'S Bonhomie (A. M. Bradfield): Vernon, B. C. Can. 22, Kamloops 25.

BARRYMORE (Chas. Frohman): Atlantic City, N. J. 30-25, Trenton 23, Allentown, Pa. 24, Scranton 25, N.Y.C. 27—Indef.

BELIEVE ME, Kaitume (Brady and Orin): N.Y.C. Aug. 15—Indef.

BIRD of Paradise (Olivier Morosco): Bakersfield, Cal. 22, Fresno 23, Marietta 24, Sacramento 25, Chico 26-Nov. 1.

BLAIR, Eugene (Star and Haylin): Atlanta 19-25.

BLINDNESS of Virtue (Wm. Morris): N.Y.C. 27-Nov. 15.

BLINDNESS of Virtue (J. O. Gleason): Kansas 11, 20-22, Dayton, Ill. 23-25, Moline, Ill. 27-29, Cedar Rapids, Ia. 30-Nov. 2.

BLUE Bird: Wilmington, Del. 20-25.

BOUGHT and Paid For: Newark 20-25.

BOUGHT and Paid For: Gen. N.Y.C. 30.

BOUGHT and Paid For: Jackson, Miss. 25.

BOUGHT and Paid For (Wm. A. Brady): Boston, Mass. Oct. 15—Indef.

BURKE, Ed (Chas. Frohman): Cleveland 20-25, Pittsburgh 27-Nov. 1, Balto. 3-5.

BUTTERFLY on the Wheel: Kansas City 10-25, St. Louis 16-Nov. 1, Louisville 3-5.

BUTTERFLY on the Wheel (F. A. Hayward): Canton, Pa. 23, Bellefonte 23, Lewistown 24, Pottsville 25, Mt. Carmel 27, Williamsport 29, Scranton 30, Wellbourn 31, Danville, N.C. 3, Harrisburg 4, Chambersburg 5.

CAD of the Heart: Prov. 20-25, N.Y.C. 27-Nov. 1, Milwaukee 3, Trenton 6-8.

CLARKE, Harry (Cohan and Margaret Dale Owen): Melbourne, Australia, Sept. 1—Indef.

COHAN, George M. (Cohan and Harris): Boston, Sept. 29-Oct. 25.

COLLIER, William (Chas. Frohman): N.Y.C. Sept. 15-Oct. 25, Schenectady 27, Troy 28, Poughkeepsie 29, Tarrytown, N. J. 30, Wilkes-Barre, Pa. 31, Scranton Nov. 1.

COMMON LAW (A. H. Woods): Washington 20-25, Pittsburgh 27-Nov. 1, Detroit 3-5.

CONFESION, The (Frank C. Rhoades): Chas. Sept. 23-Oct. 18, St. Louis 19-25, Louisville 26-Nov. 1.

CONFESION, The: Frisco 20-25.

CONSPIRACY, The (Chas. Frohman): Boston Sept. 15-Oct. 25, Lawrence 27, Prov. 28, Newport 30, Hartford 31, Nov. 1, Meriden 3, Watertown 4, Bridgeport 5.

CONSPIRACY, The (Chas. Frohman): Charlotte, N.C. 22, Greenville, S.C. 23, Asheville, N.C. 24, Columbia, S.C. 25, Charleston 26, Augusta, Ga. 27, Savannah 28, New Brunswick, N.J. 29, Jacksonville 31, Macon, Ga. Nov. 1, Atlanta 3-5.

COST of Living (Rowland and Clifford): Toledo 19-22, Grand Rapids, Mich. 23-25, Ft. Wayne, Ind. 26, Youngstown, O. 27-29, Akron 30-Nov. 1.

COUNTY Sheriff (Southern): Kansas City 20-25.

COUNTY Sheriff (Northern): Beaver Dam, Wis. 22, Tomah 23, La Crosse 24, Waterloo 25.

COUNTRY Boy: Nampa, Ida. 22, Boise 23, Mountain Home 24, Pocatello 25, Preston 27, Logan, U. 28, Brigham 29, Provo 30, Salt Lake City 31, Nov. 1.

CROSMAN, Henrietta: Louisville, Ky. 27-29.

DAMAGED Goods (Richard Bennett): McKeesport, Pa. 23, Clarksville, W. Va. 24, Wheeling 25, Marietta, O. 27, Parkersburg, W. Va. 28, Zanesville, O. 29, Newark 30, Columbus 31, Nov. 1.

DAMAGED Goods (Richard Bennett): St. Louis 19-25, Indianapolis 27-29, Louisville, Ky. 30-Nov. 1, Cincinnati 3-5.

DEEP Purple (Arthur N. McDonald): Birmingham, Ala. 20-25, Meridian, Miss. 27, Laurel 28, Hattiesburg 29, Jackson 30, Vicksburg 31.

Nov. 1, Shreveport, La. 3, Monroe 5.

DIVORCE Question (Winfield and Hiddings): Frankfort, Ind. 23, Kokomo 23, Goshen 25, Battle Creek, Mich. 26, Lansing 27, Ann Arbor 28, Adrian 29, Ansonia, Ind. 30, Elkhart 31, South Bend 31.

DIVORCE Question (Rowland and Clifford): Norfolk 20-25, Richmond 27-Nov. 1, Phila. 3-5.

DOYLE, Edward (H. B. Moore): Montgomery, Ala. 23, Tusculum 23, Demopolis 24, Hattiesburg, Miss. 27, Brookhaven 28, Kentwood 29, Baton Rouge 30, Phenixia 31.

DRAMA Players (Donald Robertson): Poughkeepsie, N.Y. 27, Oneida 28, Elmira 29, Williamsport, Pa. 30, Kane 31, New Philadelphia, Pa. 31, New Philadelphia 31.

DREW, John (Chas. Frohman): N.Y.C. Sept. 29-Oct. 25, Charleston, W. Va. Nov. 1, Huntington 4, Parkersburg 5.

EVERYBODY (Henry W. Savage): Galesburg, Ill. 23, Peoria 23-25, Springfield 27, Decatur 29, Urbana 31, Nov. 1, New Philadelphia 31.

EXCURSION Me: Washington 20-25.

FAMILY Cupboard (Wm. A. Brady): N.Y.C. Aug. 21—Indef.

FANNY'S First Play (Messrs. Shubert and Barker): Phila. 3-Indef.

FAYERSHAM, William (L. L. Gallagher): Frisco 20-25.

FELICIOUS, Kiale (Klaw and Erlanger): Washington 20-25, Boston Oct. 27—Indef.

FIGHT, The (Henry H. Harris): N.Y.C. Sept. 2—Indef.

FIRE Feathers (H. H. Frisco): Detroit 20-25, Cincinnati 27-Nov. 1.

FINE Feathers (Eastern: H. H. Frisco): Tiffin, O. 22, Deland 25, Auburn, Ind. 24, Ansola 27, Cleveland 31, Elkhart 29, South Bend 30, Dowagiac, Mich. 31.

FINE Feathers (Southern: H. H. Frisco): Grafton, W. Va. 23, Farmington 23, Morgantown 24, Clarksville 25, Conneville, Pa. 27, Monaca 28, Waynesburg 29, Belaire, O. 30, Steubenville 30.

FINE Feathers (Western: H. H. Frisco): Manchester, N. H. 22, Galea, Ill. 23, Savannah 24, Rock Island 25, Moline 26, Iowa City, Ia. 27, Muscatine 28, Washington 29, Albia 30, Centerville 31.

FISKE, Mrs. (Harrison Gray Fiske): Mason City, Ia. 22, Waterloo 23, Lincoln, Neb. 24, Topeka, Kan. 25, Wichita 27, Denver, Colo. 28-Nov. 1, Pueblo 3, Colorado Springs 4, Cheyenne, Wyo. 5.

FIVE Frankfurters (Messrs. Shubert): Pittsburgh 30-25.

FOOT There Was: Cleveland 20-25.

FOREBES—Robertson (Messrs. Shubert): N.Y.C. Oct. 2—Indef.

FRICKLES: Chas. 20-25.

GARDEN of Allah (Liebler Co.): Rochester 20-25, Buffalo 27-Nov. 1, Detroit 3-5.

GENERAL John Reagan (Liebler Co.): Atlantic City 27-Nov. 1, N.Y.C. 3-5.

GEORGE, Grace (Chas. Frohman): N.Y.C. Sept. 25—Indef.

GILMORE, Paul: Hasleton, Pa. 22, Mt. Carmel 23, Scranton 24, Sunbury 25, Lewistown 26.

GILMORE, Paul, Associate Players (W. F. De Vere): Salt Lake City 21, 22, Preston, Ida. 23, Logan, U. 24, Downey, Ida. 25, Pocatello 27, Blackfoot 28, American Falls 29, Twin Falls 30, Boise 31, Nampa 3, Weiser 4, Riker City, Ore. 5.

GIRL and the Peanut (Belwys and Co.): N.Y.C. 25—Indef.

GIRL and the Stampede (Nornton and Lambert): Effingham, Ill. 23, Salem 25, West Baden, Ind. 26, Bedford 27, Washington 28, Olney, Ill. 29, Vincennes, Ind. Nov. 1, Jasper 2, Booneville 3, Madisonville, Ky. 5.

GIRL and the Tramp (Fred Fernald): New York, N.Y. 23, Fairbury 24, Friend 25, Omaha 26.

GIRL from Broadway: Belhaven, N.C. 22, Edenton 23, Columbia 24, Plymouth 25.

GIRL of the Mountains: Pleasant City, Ark. 22, Stuttgart 23, Pine Bluff 24, Arkadelphia 25.

GIRL from Mummy's (Mr. Beck): New Westminster, B. C. 23, Victoria 23, Vancouver 24, Everett, Wash. 25, Seattle 26-28, Tacoma 29, Olympia 30, Aberdeen 31, South Bend Nov. 1, Portland, Ore. 2.

GIRL of the Underworld (United Amusement Co.): Mineville, N.Y. 22, Ticonderoga 23, Peru 24, Bristol, Vt. 27, Wallingford 28, W. Charlestonville, N.Y. 30.

Schoharie 31, Margaretville Nov. 1, Cherry Valley 3, Susquehanna, Pa. 4, Bainbridge, N.Y. 5.

GOOD Little Devil (David Belasco): Cincinnati 20-25, St. Louis 27-Nov. 1.

GOVERNOR'S Lady (David Belasco): Chas. Sept. 14—Indef.

GREAT Adventure (Messrs. Shubert): N.Y.C. Oct. 10—Indef.

GREAT Divide (Primrose and McGilgan): Wadsworth, O. 20-25.

HER Own Money (Winthrop Ames): N.Y.C. Sept. 1—Indef.

HILLIARD, Robert (Klaw and Erlanger): N.Y.C. 20-25, Meriden, Conn. 27, Waterbury 28, New Haven 29, Hartford 30, Springfield 31, Nov. 1, Washington 3-5.

HOLD, William (L. L. Gallagher): Chas. Aug. 31—Indef.

IN Old Kentucky: Louisville, Ky. 30-35.

IRWIN, May (Liebler Co.): Phila. 15-25, N.Y.C. 27-Nov. 1.

JOSEPH and His Brethren (Liebler Co.): Boston Sept. 29-Nov. 1, Montreal 3-5.

KINDLING (United Play Co.): Grand Rapids 20-25.

KIMBERLY (Harrison Gray Fiske): Chas. 20-Nov. 1, Milwaukee 3-5.

LEOPARD'S Spots (Thos. Dixon): Castalia, Ind. 22, Charlotte 23, Lexington 24, Albemarle 25, Salisbury 26, Asheville 30, Knoxville 31, Nov. 1, Henderson, N.C. 2, Shelby 3, Spartanburg, S.C. 4.

LIFE'S Shop Window (Lee D. Ellsworth): Indianapolis, Ind. 20-25.

LION and the Mouse (Geo. H. Hubbs): Burlington, Jct. Mo. 22, Bedford, Ia. 23, Lorimer 24, St. Charles 25, Winterest 27, Lucas 28, Charleston 29, Buxton 30, Levisa 31.

LITTLE Millionaire (Howard Leish): Laurinburg, N.C. 22, Darlington, S.C. 23, Florence 24, Sumpter 25, Columbia 27, Lumberton, N.C. 29, Orangeburg, S.C. 30, Alcoa, Ga. 31, Charleston 3, C. 1, Augusta, Ga. 3, Millersville 4, Gadsdenville, N.C. 5.

LITTLE Miss Brown: St. Louis 20-25.

LITTLE Women (Wm. A. Brady): Uniontown, Pa. 23, Little Women (Wm. A. Brady): Grand Rapids 20-25, Columbus 27-Nov. 1, St. Louis 3-5.

LITTLEST Rebel (A. H. Woods): Richmond 20-25.

LOVE 27-Nov. 1.

LOVE Leash, The (New Era Producing Co.): N.Y.C. 20—Indef.

LORE, The (Messrs. Shubert): N.Y.C. Sept. 2—Indef.

MAN Inside (David Belasco): Cleveland 27-Nov. 1.

MANN, Louis (Messrs. Shubert): Cincinnati 20-25.

MANTILLA, Robert B. (Wm. A. Brady): Kansas City 20-25, Omaha 27-Nov. 1.

MASON, John (Chas. Frohman): N.Y.C.—Indef.

MASTER Mind (Willis Grant): Penn Yan, N.Y. 22, Corning, N.Y. 23, Oneonta 24, Rome 25, Troy 29, Granville 31, Rutland, Vt. Nov. 1.

MASTER Mind (Werba and Loewent): Newark 20-25.

MAUDIE, Cyril (Liebler Co.): Montreal 20-25, Peterborough 27, Kingston 28, Ottawa 29, Nov. 1, N.Y.C. 3—Indef.

MCPADDEN'S Plats: Ada, Okla. 23, Coalgate 25, Holbrook 24, Henrietta 25.

MILLER, Henry (A. H. Canby): Seattle, Wash. 20-25, Portland, Ore. 27-29, Eugene 30, Medford 31, Frisco 3-15.

MISADVENTURE Girl (Eastern: Merle H. Norton): Hartford, Ark. 25, Poteau, Okla. 28, McAlester 29, Atoka 30, Coalgate 31, Lehigh Nov. 1, Sherman, Tex. 5.

MISADVENTURE Girl (Western: Norton and Rith): Patavon, Sask. Can. 22, Weyburn 23, Moose Jaw 27, Swift Current 28, Maple Creek 30, Gull Lake 31, Indianola 3.

MONTE Cristo (Wallace and Collins): Lenoex, S.D. 22, Beresford 23, Chataworth, Ia. 26, Hawarden 28, Larchmont 29, Alford 30, Hudson, R. Dak. 31.

NAZIMOVA, Mme. (Chas. Frohman): Quebec 20, Sherbrooke 21, Lewiston, Me. 22, Portland 23, Salem, Mass. 24, Lowell 25, Worcester 27, Albany, N.Y. 28, 29, Scranton, Pa. 30, Harrisburg 31, Lancaster Nov. 1, Brooklyn 3-5.

NEARLY Married (Cohan and Harris): N.Y.C. Sept. 5—Indef.

OFFICER 686 (Frank Holland): N.Y.C. 20-25, Prov. 27-Nov. 1, Worcester, Mass. 3-5.

OFFICER 686 (Eastern: A. S. Stern): Hornell, N.Y. 22, Ithaca 23, Towanda, Pa. 24, Waverly, N.Y. 25, Dunkirk 27, Jamestown 28, Titusville, Pa. 29, Franklin 30, Oil City 31, Bradford Nov. 1, Warren 2, Meadville 4, Corry 5.

OFFICER 686 (Southern: A. S. Stern): Ottumwa, Ia. 22, Burlington 23, Rock Island, Ill. 24, Galesburg 25, Peoria 27, Bloomington 28, Urbana 29, Springfield 30, Jacksonville 31, Decatur Nov. 1, Alton 2, Centralia 3, Cairo 4, Paducah, Ky. 5.

OFFICER 686 (Western: A. S. Stern): Los Angeles 19-25, Ventura 27, Santa Barbara 28, San Diego 29, 30, Santa Ana 31, Riverside Nov. 1, Redlands 2, San Bernardino 3, Ontario 4.

O'HARA, Fluke (Augustus Pitar): B'klyn 20-Nov. 1, Newark 3-5.

OLCOTT, Chauncey (Henry Miller): Chas. 20-Nov. 15.

PAID in Full (E. O'Connor): Southassa, S. 22, Carbondale 23, Berwick 24, Mt. Carmel 25, Pottsville 27, Pottsville 28, Boyersford 29, Centerville, Md. 30, Harrington, Del. Nov. 1, Dover 2, Easton, Md. 4, St. Michaels 5.

PAID in Full (Robert Sherman): Rock Island, Ill. 19, Union City, Ia. 20-25.

PATTON, W. P. (Frank B. Smith): Corydon, Ia. 22, Seymour 23, Leon 24, Osceola 25, Creston 26, Corning 27, Clarinda 28, Red Oak 29, Plattsmouth, Neb. 30, Atlantic City 31, Omaha Nov. 1, Sioux City 2, Sheldon 3, Spencer 4, Emmetsburg 5.

PEG of My Heart (Olivier Morosco): Syracuse 20-22, Utica 23, Schenectady 24, 25, Rochester 27-29, 31, Williams-Barre Nov. 1, Washington 3-5.

PEG of My Heart (Olivier Morosco): Keene, N.H. 22, Greenfield 23, Brattleboro, Vt. 24, Bellows Falls 25, Rutland 27, Hoosick Falls, N.Y. 28, Bennington, Vt. 29, Pittsfield, Mass. 30, Great Barrington 31, Winsted, Conn. Nov. 1, Danbury 2, Wallingford, N.Y. 4, Poughkeepsie 5.

PHILLIPS, Al. and Lella Shaw (Rowland and Clifford): Chas. Ill. 12-25, Kansaske 26, Gary, Ind. 2-29, Ft. Wayne 30, Nov. 1.

POOR Little Rich Girl (Klaw and Erlanger): B'klyn 20-25.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—Indef.

PRICE She Paid: Prov. 20-25.

PRICE She Paid: Aurora, Neb. 23, Osceola 25.

PRINCESS Theater Co. (Winthrop Ames): N.Y.C. Oct. 9—Indef.

PRINCESS (Winthrop Ames): N.Y.C. 25—Indef.

READY Money (Wm. A. Brady): Denver 20-25.

REBECCA of Sunnybrook Farm (Lester Bratton): Phila. 20-25, Balto. 27-Nov. 1.

ROMANCE (Chas. Dillingham): Chas. Sept. 28-Nov. 22.

ROMANCE of the Underworld (Rowland and Clifford): New York 23, Phila. 27, Trenton 28, Paterson, N.J. 30-25, Newark 27-Nov. 1.

ROYAL Slave (Wetzel and Rosner): St. Charles, Pa. 22, Towson City 23, Lakewood 24, Shamokin 25.

ROUND UP: Balto. 20-25.

RUSSELL, Annie (Lawrence J. Anhalt): Savannah, Ga. 22, Jacksonville, Fla. 23, Macon, Ga. 24, Athens 25, Atlanta 27-29, Anniston, Ala. 30, Rome, Ga. 31, Knoxville, Tenn. Nov. 1, Chattanooga 3, Nashville 4, 5.

SEVEN Kers to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—Indef.

SHRA, Thomas E.: Buffalo 20-25, Rochester 27-29, 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Pottsville, Cal. 22, Santa Cruz 23, Monterey 24, San Luis Obispo 25, Santa Barbara 27, Ventura 28, Oxnard 29, Pasadena 30, Pomona 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Nashville, Tenn. 20-25, Memphis 26-Nov. 1.

SHEPHERD of the Hills (Gaskill and MacVitty): Abingdon, Va. 22, Bristol, Tenn. 23, Johnson City 24, Asheville, N.C. 25, Spartanburg, S.C. 27, Burlington, N.C. 28, Winston-Salem 29, Charlotte 30, Greensboro 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Ottawa, Can. 22, Brockville 23, Belleville 24, Kingston 25, Trenton 27, Cobourg 28, Oshawa 29, Port Hope 30, Picton 31.

SHEPHERD of the Hills (Gaskill and MacVitty): Fulton, Mo. 22, Columbia 23, Clinton 24, Sedalia 25, Warrensburg 27, Lexington 28, Vandalia 30, Bowling Green 31.

SINS of the Father (Thomas Dixon): Sunbury, Pa. 22, Williamsport 23, Altoona 24, Barnesboro 25, Johnstown 27, McKeesport 28, Conneville 29, Uniontown 30, Latrobe 31, Tarentum Nov. 1, Oil City 2, Beaver Falls 4.

S NOW White (Winthrop Ames): N.Y.C. 20-25, Newark 27-Nov. 1.

SOUTHERN, E. H. and Julia Marlowe: N.Y.C. Sept. 22-Oct. 25, Washington 27-Nov. 1, Phila. 3-15.

SPENDTHRIFT (Primrose and McGilgan): Hemen, Ia. 28.

SPENDTHRIFT (Kilmit and Gansolo): Rochester 20-22, Schenectady 23-25, Worcester 27-Nov. 1, Prov. 3-5.

STAHL, Rose (Henry B. Harris): Est. Ft. Worth, Tex. 22, Dallas 23, 24, Waco 25, Austin 27, San Antonio 28, Houston 30, Galveston Nov. 1, Beaumont 3, Lake Charles, La. 4, Alexandria 5, STOP Thief (Cohan and Harris): Chas. Ill. Aug. 31-Oct. 25.

STRATFORD-on-Avon Players (F. E. Benson): Chas. Nov. 3—Indef.

SUNSHINE Sue (Ray Bankson): Rush 22, Tyler 23, Jacksonville 24, Palmetto 25, Bryan 27, Navasota 28, Eagle Lake 30, Bay City 31.

TALIAFERRO, Mabel and Edith (Joseph Brooks): Balto. 20-25.

TAYLOR Laurette (Olivier Morosco): N.Y.C. Dec. 20—Indef.

TEMPERAMENTAL Journey (David Belasco): N.Y.C. Sept. 4—Indef.

THAT Printer of Uddell's (Gaskill and MacVitty): Decatur, Ill. 22, Henry 24, Kewanee 25, Rock Island 26, Maquoketa, Ia. 27, Anamosa 28, Brooklyn 29, Boone 30, Perry 31.

THELMA (Henry W. Link): Lewis, Ia. 22, Glenwood 24, Fremont, Neb. 25, Westpoint 27, Stanton 28, Randolph 30, Norfolk Nov. 1.

THIEF, The (Primrose and McGilgan): Sanborn, Ia. 23, H. H. Deane City, Ia. 22, Hummerston 23, Afton 25, Fountaine 27, Cumberland 28, Massena 29, Greenfield 30, Lenox 31.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—Indef.

TOWN Foul (Harry Green): Worth, Mo. 22, Bethany 23, Bithedale 24, Calneville 27, Decatur, Ia. 28, New Virgil 29, Fremont City 30, Hummerston 31, Adel Nov. 3.

UNCLE Tom's Cabin (Kilbuck and Martin): Muncie, Ind. 23, Kokomo 25, Lebanon 24, Ellettsburg 25, Hammond 26, Kansaske, Ill. 28, Kenosha, Wis. 29.

WALKER, Charlotte (Klaw and Erlanger): Los Angeles 20-25.

WARD, Fanny (Charles Dillingham): N.Y.C. Sept. 13—Indef.

WARFIELD, David (David Belasco): N.Y.C. Sept. 30—Indef.

WARNER, Henry R. (Maurice Campbell): N.Y.C. 20-25.

WARNING, The: Chas. 20-25.

WHAT Happened to Mary (Robert and Clifford): Pottsville, Pa. 23, Bridgeton, N.J. 25, York, Pa. 24, Reading 25, Ashland 27, Dover, N.J. 28, Mahanoy City, Pa. 29, Easton 30, Bloomsburg 31, Conowingo 31, Shamokin 4, Sunbury 5.

WHERE the Trail Divides (Primrose and McGilgan): Emmetsburg 14, 23, Almona 25, Humboldt 24, Belmont 25.

WHIP, The (Comstock and Galt): Chas. Aug. 30-Oct. 25.

WHIP, The (Comstock and Galt): Rochester 20-25.

WHITESIDE, Walker (Walter Ford): Pittsburg, Kan. 22, Wichita 23, Manhattan 24, Beatrice, Neb. 25, Hastings 27, York 28, Sioux City, Ia. 29, Sioux Falls 30, Kan. 31.

WILLIAMS, Rutha (Arthur C. Alston): Tallahassee, Fla. 22, Houma 23, Morgan City 24, New Iberia 25, La Fayette 26, Crowley 27, Jennings 28, Lake Charles 29, Beaumont, Tex. 30, Galveston 31, Houston Nov. 1, J. J. Wharton 3, Bay City 4, Victoria 5.

WITHIN the Law (American Play Co.): N.Y.C. Sept. 11, 1912—Indef.

WITHIN the Law (American Play Co.): Fargo, N.D. 22, Miles City, Mont. 24, Billings 25, Bowman 27, Anaconda 28, Helena 31, Great Falls 30, Butte 31.

WITHIN the Law (American Play Co.): Wilmington, Del. 20-23, Dover, N.J. 23, Lancaster, Pa. 24, Allentown 25, Williamsport 27, Elmira, N.Y. 28, Hornell 29, Penn Yan 30, Ithaca 31.

WITHIN the Law (American Play Co.): Danora, Pa. 22, Monaca 23, Greenville 24, Warren, O. 25, Lisbon 27, New Castle, Pa. 28, Salem, O. 29, Canal Dover 30, Cambridge 31.

WITHIN the Law (American Play Co.): Pontiac, Mich. 23, Owosso 23, Jackson 24, Kalamazoo 25, Battle Creek 26, Ligonier 27, Benton Harbor 28.

YEARS of Discretion (David Belasco): Balto. 20-25, B'klyn 27-Nov. 1.

YOUNGER Generation (Chas. Frohman): N.Y.C. Sept. 25—Indef.

PERMANENT STOCK

ACADEMY of Jersey City.

ACADEMY of Music (Wm. Fox): N.Y.C.

ALCAZAR: Frisco.

ALLAN, Lenore (Lawrence and Bridges): Moose Jaw, Sask. Can.

AMERICAN (H. B. Polack): Pittsburgh.

AMERICAN (Harry Clay Blinn): Phila.

ARVINE (Walter Baldwin): Lancaster, Pa.

AUDITORIUM (Miss M. Miller): Kansas City, Mo.

AUDITORIUM (A. Jones): Lena, Mass.

BAILEY-Mitchell: Seattle.

BAKER: Portland, Ore.

BAIRNBRIDGE: Minneapolis.

BARNETT: Kansasville, O.

BAYLIS-Hicks: Fall River, Mass.

BECK: Oakland.

BOYD: Omaha.

BROADWAY (E. A. Schiller): Bayonne, N.J.

BROADWAY (Dan H. Scullion): Springfield, Mass.

BURLINGAME (E. A. Schiller): New Orleans.

BURBANK (Olivier Morosco): Los Angeles.

CALAMITH: Allentown, Pa.

CALAMITH (Callahan and Smith): Reading, Pa.

CITIZEN Square (John Craig): Boston.

CONGRESS: Wilmington, Del.

CROSBY: B'klyn.

DAVIS, Harry: Pittsburgh.

DE DEYNE: Severn (George Hamilton): N.Y.

EMPIRE (Julius Cahn): Salem, Mass.

EMPIRE: Paterson, N.J.

EMPIRE (Spitz and Nathan): Prov. R.

FLETCHER, Isabel (Hugh Davis): Vancouver, B.C.

GAGNON-Pollock: New Orleans.

GARDEN Theater (W. B. Cohan): N.Y.C.

GAVETT (Anthony Michel): Hoboken, N.J.

GERMAN (Ludwig Ortel): Milwaukee.

GLASER, Vaughan, and Fay: Courtland, Chas. 28.

GOTHAM (Mrs. P. H. Boyle): B'klyn.

GRAND: B'klyn.

GREENPOINT (Al. Trubert): B'klyn.

GREW, William: Fitchburg, Mass.

HABERM Opera House: N.Y.C.

HARVEY, Percy: Cleveland.

HIGBY (Mrs. O. M. Hickey): St. Louis.

HOLDEN: Cleveland, O.

HORNER: Akron, O.

HUNTINGTON, Wright: St. Louis.

HYVING Place (Rudolf Christman): N.Y.C.

JACKSONVILLE (Geo. W. Sammis): Jacksonville, Fla.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Crombarn): Milwaukee.

KIRLEY, Jewell: Atlanta, Ga.

KLANG, Eva (O. D. Woodworth): Omaha.

LAWRENCE, Del S.: Vancouver, B.C.

LONGMAN, Lester: New Bedford, Mass.

LONG Billie (J. F. Goring): Chattanooga, Tenn.

LOUGH, Theodore: Painesville, O.

LYON (Dennis, Wain and Dowell): San Diego.

LYON, Edward: Manchester, N.H.

LYON: Mobile, Ala.

MACK, Willard, and Marjorie: Hamden, Conn. Lake City, N.Y.

MAGRANE (T. Austin Magrane): Wichita, Kan.

MAJESTIC (J. W. Bush): Erie, Pa.

MALLEY-Denison: Lawrence, Mass.

MALLEY-Denison: Fall River, Mass.

MALLEY-Denison (W. L. Mallett): Taunton, Mass.

MAYER (Geo. K. Robinson): Haverhill, Mass.

MERRIMACK Players: Lowell, Mass.

METROPOLIS (Frank A. Scoville): N.Y.C.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Lena, Mass.

MOROSCO (Olivier Morosco): Los Angeles.

NORTH Bros.: Topeka, Kan.

NORTH, Frank: Ft. Worth, Tex.

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BURLESQUE PROGRES
SIVE CIRCUIT

BLANCHE Baird's Big Show
 Billy Danne: Toronto 20-25.
 Buffalo 27-Nov. 1.
CRUSON Girls (Chas. Robinson):
 Phila 20-25. Scranton
 27-Nov. 1.
DANDY Girls (Chas. Crom-
 well): St. Louis 10-25. Kan-
 sas City 2 -Nov. 1.
DOLLY Dimpie Girls (Sutter
 and Levitt): Pittsburgh 20-
 25. Macon 25-25. Boston 27-
 Nov. 1.
EVA Mull's Big Beauty (Lewis
 Talbot): Cinl. 10-25. Indian-
 apolis 27-Nov. 1.
FAY Foster (Joe Oppenhelm-
 er): Chas. 13-25.
FOLLIES of Pleasure (Rube
 Bernstein): N.Y.C. 13-25.
 Phila 27-Nov. 1.
GIRLs from the Pollies (Harry
 Strouse): Detroit 20-25. To-
 ronto 27-Nov. 1.
HIGH Life Girls (Frank Cal-
 der): Chas. 19-Nov. 1. Det-
 roit 27-Nov. 1.
HIGH GIRLS (Bernard and
 Zeisler): Penn. Circuit 20-25.
 Cleveland 27-Nov. 1.
**MAY Howard's Girls of All
 Nations** (J. D. Barton): N.
 Y.C. 20-Nov. 1. Phila. 27-
 Nov. 1.
MIRTH Makers (Hatch
 and Beatty): Boston 13-25. N.Y.C.
 27-Nov. 8.
MISCHIEF Makers (Jean Re-
 dcl): Boston 20-Nov. 1. N.
 Y.C. 27-Nov. 8.

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IONTS Carlo Girls (Tom Sullivan): Buffalo 20-35, Utica 27-35, Schenectady 30-Nov. A.
IRIAN Beatrice (Gina Williams): Cleveland 30-35, Cin. 37-Nov. 1.
ROGRESSIVE Girls (Jack Reid): Utica 30-35, Schenectady 30-35, Pittsfield 27-30.
ELTOR 30-Nov. 1.
ROTOR Girls (Merris Weinstein): Indianapolis 10-35, St. Louis 27-Nov. 1.
TARE of Stagnand (W. B. Bentley): Kansas City 10-35, Nov. 8-15.
UNSHINE Girls (Wash. Martin): Scranton 20-35, Penn Circuit 27-Nov. 1.
ANGO Girls (Chas. Taylor): Kansas City 27-Nov. 8.

MISCELLANEOUS
ELD Anna (Sam Kingston): Dallas, Tex., 23, Oklahoma City, Okla., 25, Wichita, Tex., 24, Colorado Springs, Colo., 26.
ERMAN Gertrude, Lady Richardson, and Folsie (Mrs. Gert): Springfield, Mass., 23.
AVLOWA 25, Boston 25-30, N. York 30-Nov. 8, Philadelphia 25.
USSELL Lillian (Hannapolis, Ind.), 21, 25, Lafayette 25, Danville 24, Decatur 25.
RAW Evelyn Nesbit (Comstock and Gert): Boston 20-
HURSTON, The Marjorian (Jack Jones): Toronto, Can., 20-25, London 27-25, Hamilton 30-Nov. 1, Buffalo 3-5.



VAUDEVILLE



Paul Armstrong Sketch, Marie Lloyd, Fritz Scheff, Valeska Suratt and Laddie Cliff Entertain New Yorkers



EDNA MUNSEY,
Now Touring the Orpheum Circuit.

White, N. Y.

WHEN it comes to devising melodrama, Paul Armstrong pretty nearly takes first place. He offered his latest playlet, *To Save One Girl*, at the Palace last week. As the title would indicate, *To Save One Girl* was written with an eye to thrills.

Mr. Armstrong has utilized the conventional characters of political drama with considerable cunning. Result—an adroitly constructed climax that grips.

Glenn, a fearlessly honest State legislator, is fighting a bill fostered by the bosses. Tired from the extended session of legislature, he calls the hotel stenographer, young and pretty, to his room that he may dictate a letter to his mother. Meanwhile, his friend, a Bishop, also fighting the bill, has retired to an adjoining room for a brief sleep. In the few minutes he dictates his letter, Glenn falls in love. The politicians later discover the romance and plan a "frame-up."

Glenn flashes out the lights of his room and falls asleep. The politicians make the stenographer believe that Glenn has left the hotel and ask her to hide in his darkened room, which she now believes to be empty, in order to secretly take down some conversation spoken in the next room. She enters through a side door. They lock it and then batter down the hall door. The political boss gloats and puffs at his big cigar as he tells the awakened legislator that it's a case of "the girl's good name" or the bill. Glenn stands obdurate, the girl pleads in tears when the Bishop appears. He has heard everything and moreover marries the couple on the spot. Exit crest-fallen boss and associate bosses.

To Save One Girl is full of lines to stir the gallery gods. Condensation is needed in the early part of the sketch. Harry Mestayer and Catherine Calvert, neither entirely convincing, play the legislator and the stenographer quite effectively, on the whole. Seth Smith makes the Bishop seem real and James Marcus, forever doomed to this line of parts, does the boss—big cigar, huge diamond scarf pin, tilted derby, tense growl—and does him interestingly. Franklyn Field makes the tiny part of the Jap waiter stand out.

Marie Lloyd's forte is the "blue" song. She makes her entrance at center and walks straight to the footlights. She talks her songs, with now and then a knowing wink to emphasize a risqué line and sometimes a brief comic dance between verses.

It would be expected that the questionable tone of her songs—and a few times they are on the border line—could be forgotten in possible flashes of artistry. The songs are broadly, heavily and almost staidly done, rather than delicately pointed.

Miss Lloyd crowded the Palace last week. The theatergoers were undoubtedly curious. Miss Lloyd re-

ceived applause after each song, but it can hardly be said that the audience in general expressed any startling amount of approval.

Clara Morton was far more interesting in her pleasing little novelty skit, *Finding the Family*. Miss Morton, who has lots of vitality and some little magnetism, impersonates a burglar, does a slangy telephone girl, plays the piano and fife, and then sings a song about her family, the four Mortons, the other three appearing by aid of the motion picture machine. Miss Morton won a nice little hit of her own.

Maurice and Florence Walton once more captivated Palace audiences in their dances, this time offering



WILLA HOLT WAINFIELD,
One of Vaudeville's Most Charming Artists.

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the Maurice waltz, delightfully done, the Bresillienne Maxixe, the latest thing in trots, and the Maurice Hungarian rag, with its hint of the *Liast Rhapsody*. Their dancing is the quintessence of gracefulness.

Sylvia Loyal and Pierrot have an attractive little act in which many pigeons are used. The flight of a number of the birds, released at the back of the theater, over the heads of the theatergoers, is a pretty surprise.

* Eddie Leonard and Mabel Russell returned in their old singing act, again given in white face. Leonard's syncopated voice fitted into his black face characterization. But, in white face, the raucous "whah-whah-whah" certainly grates upon the ear. Save for his shuffling clog, there is a remarkable difference between Leonard with and without burnt cork.

The picturesque Valeska Suratt again offered Black

Crepe and Diamonds, this time at the Fifth Avenue. Black *Crepe and Diamonds*, by George Baldwin, is an elaborately staged fantasy "of seductive appeal." If one may believe the programme. The locale is "a woman's heart" and the time is generously described as "eternity." Damosel, otherwise Miss Suratt, is first discovered by the spotlight chained to Woe. Love breaks Damosel's bonds and, after the lady meets and dances with Light, Dance and Gaiety, Woe departs. Thus the end of the symbolical fantasy finds Damosel in Love's arms. Possibly the spotlight represents Conscience. Anyway, it always accompanies Damosel.

Mr. Baldwin plays Love. He has awfully romantic looking sideburns and an awfully romantic looking lock of hair which he tosses back from his forehead in an awfully romantic way. The matinee girls sat on the edge of their seats and damaged their gloves while he told vocally how he couldn't stop from loving any more than you could stop the wind from blowing. It was just grand.

The Dancing Higgines do *Light and Dance*. Miss Suratt wears all sorts of strikingly bizarre gowns—from cloth of silver to the minaret—as Damosel and demonstrates—by dances and songs—that "a woman's heart" is a pretty strenuous place.

The symbolism? Possibly it means that turkey trots and sideburns are necessary to achieve happiness. Anyway, Black *Crepe and Diamonds* is a turkey-trotting *Everywoman*.

Laddie Cliff—he of the marvelous dancing steps—was at the Fifth Avenue, too. Cliff is always well worth seeing. He dances with an easy as well as dynamic agility—it is second nature with him—and he sings typically English songs in a winning manner. Cliff is a tremendously hard worker. He has added a new coxer song to his repertoire, but the *Algy* number is still the best thing of his programme.

At the Colonial, Florence Roberts offered a disappointing playlet, *The Woman Intervenes*, by J. Harley Manners. It is another turn of the conventional triangle.

At best it is weak and conventional drama. Miss Roberts does all that is possible with her role, while Charles Wyngate and Halbert Brown have artificial parts in her support.

Real interest at the Colonial centered in the appearance of Fritz Scheff in songs. Her programme, as recently given at the Palace, was unchanged. "Kiss Me Again," from Mlle. Modiste again proved a delightfully sung finale. Miss Scheff wore—with the dash and chic that is always fascinating—a striking gown of red, trimmed with black fur, with a black



STAFFORD PEMBERTON,
American Classic Dancer with Gertrude Hoffman.

Ullis Photo Co., N. Y.

OVER VAUDEVILLE FOOTLIGHTS; NEWS OF ACTS AND ARTISTS

Edna May is a Vaudeville Possibility—Success of Eddie Darling—Colonial's "Youth and Beauty" Bill

BY WALTER J. KINGSLEY.

Edna May is a possibility in Keith vaudeville.

Cecil Lean and company will be heavily featured at the Colonial next week on the "Youth and Beauty Bill."

Sam Tauber, the alert young manager of the Colonial, has that turbulent Monday matinee gallery well in hand. Any "rough neck" who starts anything in the Colonial gallery nowadays is to be pitied. Sam is a young fellow who takes no bluffs, and his first name is Efficiency.

By the way, "Eddie" Darling is doing himself proud with his weekly bills at the Keith houses. The vaudeville cuisine that he is providing the patrons of the two-a-day is unrivalled. It is quite impossible for any one not completely in the know to realize what a nerve-racking, heart-breaking task Darling has in making up big, brilliant bills every week for the greatest vaudeville theaters in the East. He has first to find worthy acts that are available, then he has to arbitrate prices and position, and then lay out the programme. Nine excellent acts may lose half their efficiency by being played in wrong rotation, and it is up to Darling to make the correct blend of the multiform ingredients that go to making up a vaudeville bill. For a young fellow with such a huge responsibility, he is singularly unaffected and unspoiled. He works, for the most part, with a hundred distractions around him; but he never loses his head or his temper, and always has a pleasant bit of talk for the artists who call upon him. "Eddie" Darling is emphatically a genius in the difficult art of booking vaudeville. As they say in "big time" vaudeville, an "Eddie Darling bill is a good bill."

Harry Reichenbach, the vaudeville press agent, who has been handling the tour of Polaire, Hoffman and Richardson, has quit the show and has opened a press agency at 309 Putnam Building. Reichenbach does get publicity, and lots of it. His fireworks fancy is now at the meridian, according to his customers.

Walter Lawrence and Frances Cameron are "cleaning up" in Keith vaudeville. After their week at the Colonial they were offered a featured position in a new musical revue, but refused it. Miss Cameron is a singularly fascinating young woman, who won a wide public in The Merry Widow and The Count of Luxembourg. Walter Lawrence is too well known to need

identification. They have one of the jolliest and best-dressed acts in Keith vaudeville, and are booked far ahead, and are consequently happy; so happy, in fact, that cards will be issued in the near future to their friends announcing a closer partnership than that of vaudeville team mates.

Otto Heinsman's song, "Last Night," is selling close to the million mark; yet, strangely enough, no headliner has included it in his repertoire. It would seem that a song selling in car-load lots would have the necessary "pep" for vaudeville audiences who have to listen to the same old "plugged-and-boostered hits" week in and week out. Come on, performers, and give us some new songs. The last act to rehearse at the Colonial recently had to can six numbers to which they had been beaten by other acts on the bill.

Julius Lensberg proves the value of a crack musical director with a personality. Lensberg is positively one of the strongest cards at the Colonial. He has a devoted following, which missed him sorely when he absented himself for two or three weeks at the opening of the season. Lensberg has a mind which he uses. He contrives to give his musical programme a dash of novelty and interest that contrast strongly with the stereotyped numbers that many leaders inflict on the public. Another strong point in Lensberg's favor is the fact that he loves his work, and displays a zest that is good to see. God bless all cheerful workers, whether artists or artisans.

Georgia Hays, who is with Tom Wise in Like Father, Like Son, is making the hit of her young career in Keith vaudeville. The men who buy acts are unanimous in saying that she is a powerful ally to the delightful veteran, whose act is a marked success.

The Murray Sisters are returning to vaudeville. This sister team was one of the most popular in the two-a-day houses when it broke up three years ago to permit Marion Murray to be featured by Klaw and Erlanger in musical comedy, and to score a personal hit in Edgar Allan Woolf's Prima Donna's Honeymoon. The Murray Sisters will reappear with new songs and exclusive material. They also promise wonderful gowns.

The Youth and Beauty bill at the Colonial next week will be headed by Cecil Lean, Lillian Lorraine, Bernard Granville, Beauty is Only Skin Deep, Cressy and Dayne, and other of the tried and true



Hail's Studio, N. Y.
WILLIAM HAWTREY,
Soon to Appear in Vaudeville.

features of current vaudeville. No more attractive bill has ever been offered at the Colonial.

Frital Scheff is beloved by all who meet her in vaudeville. A kindlier, more likeable little headliner has never flashed upon the vision of the theatrical mechanics and house executives. At the Alhambra, Miss Scheff was so delighted with the courtesy paid her that she divided \$250 as largesse to the employees upon leaving. She gave away a large sum at the Colonial last Sunday night. Frital Scheff can have her name over her dressing-room and right over the proscenium arch as well if the matter is left to a vote of the stage hands. Perhaps it is because E. F. Albee has all the Keith houses operating like a Swiss watch that Miss Scheff has been so happy, but the fact is that she has been singing like a lark in her dressing-rooms, as well as on the stage during all her weeks in Keith houses, and expressing herself as supremely satisfied. "I think that the managers of legitimate theaters could all learn a valuable lesson from Mr. Albee's conduct of the Keith theaters," says Miss Scheff. "They are as neat and refined as a gentleman's boudoir." To top all this, Keith audiences like Miss Scheff. She is a diamond-studded HIT.

Florence Nash, of Within the Law, and her sister, Mary Nash, of The Lure, have been offered a record salary to appear in a dramatic sketch in vaudeville, which offers roles for two actresses as strong as those provided for two actors in The Corsican Brothers. The gifted sisters are well pleased where they are, thank you.

When I repeated B. F. Keith's praise of Jesse Lasky's great new act, The Red Heads, I should have made it plain that the delightful book and lyrics are by William Le Baron. He and Robert Hood Bowers, who composed the charming score, have covered themselves with vaudeville glory. Their work should be in tremendous demand.

Sam Ryan and Joe Fields have hooked up as a new team. Both comedians have a big following and ought to make a wild-fire success. That "for life" stuff between Tom Lewis and Sam Ryan was as good comedy as either one ever pulled. Let's hope that Joe and Sam stick it out. They are not from the same part of Ireland.

MR. WOLF INVADERS THE CLASSICS

Berton Churchill is appearing at the Orpheum, Brooklyn, this week in his new playlet, There Were Actors Then, by Edgar Allan Woolf. The playlet will include the Forum scene from Julius Caesar, a scene from The Taming of the Shrew, and the "curse-of-Rome" moment from Sheridan Knowles's Richelieu. The three bits of classic drama are linked together in the sketch by the story of an old tragedian who falls asleep in the anteroom of a Broadway manager's office and dreams of the "palmy days."

RUTH ST. DENIS IN NEW DANCES

Ruth St. Denis will appear at the Victoria for four weeks, beginning Dec. 1, in new dances. M. S. Bentham is the booking representative.



SHIRLI RIVERS,
In Woolf's "The Song of the Heart."

hat tilted at a fetching angle and topped by a huge red plume.

The hit of the Colonial bill was scored by the Ward Brothers in their English chappie impersonations—a delectable act which seems better at every hearing. Walter Lawrence and Frances Cameron have improved their singing and dancing turn. It now moves along nicely, Savannah Bay making a far better finale than the old burlesque musical comedy duet. Julius Tannen told stories in a way that seemed to amuse Colonial audiences.

FREDERICK JAMES SMITH.

GOING TO EUROPE

Gus Edwards Closes Tour in Toronto—Will Put Out Several Acts Before Sailing

At the close of his present week's engagement in Toronto in his song revue, Gus Edwards will return to New York. He expects to make a brief European trip, but, before sailing, Mr. Edwards intends to remodel and put out several of his acts. Among these will be The Blingville Cabaret.

ETHEL LEVEY AS LADY MACBETH?

Ethel Levey and Marie Lloyd, in her second week, are headlining the Palace bill this week. Miss Levey is offering new songs and is appearing in forty-two different gowns, three at each performance, all made by Callot, of Paris.

At the conclusion of her vaudeville engagement Miss Levey returns to London to appear with Gerald Du Maurier in a new play by Sir James Matthew Barrie. Afterwards, Miss Levey says she intends to do Lady Macbeth in London.

MUIR GOES TO LONDON

Lewis F. Muir, composer, sails for London on Oct. 25 on the Olympic. Mr. Muir is to collaborate on the score of the holiday London Hippodrome revue. It is expected that the author of "Robert E. Lee," "Hitchy Koo," and other rag hits, will be accorded a warm welcome in England, which is still ragtime mad.

ALBERT VON TILZER BOOKED

Albert Von Tilzer has been booked by F. W. Stoker to play the entire Orpheum time. Mr. Von Tilzer opens at the Majestic in Chicago during the week of Nov. 3.

SYLVIA LOYAL ON ORPHEUM

Sylvia Loyal, whose trained pigeon act was a favorite at the Palace Theater last week, is appearing in Chicago this week. She will tour the Orpheum Circuit. F. W. Stoker handles the routing.

COMING HEADLINERS

Week of Oct. 27—

Colonial—Beauty is Only Skin Deep, Lillian Lorraine, Cecil Lean and company, Cressy and Dayne; Alhambra—Eddie Foy and family, Joseph Jefferson; Bronx—Valeska Suratt; Union Square—Belle Baker; Fifth Avenue—The Spring Girl; Orpheum—Willis Holt Wakefield; Bushwick—Song Revue; Victoria—Winkle Bard.

Week of Nov. 3—

Palace—Valeska Suratt; Fifth Avenue—Vivie Daily, Just Half Way; Colonial—Olga Nethercole, Willis Holt Wakefield, Liddle Cliff; Alhambra—Marie Dressier; Bronx—Una Clayton, Mary Elizabeth; Victoria—Maurice and Walton; Union Square—The Purple Lady; Orpheum—Lillian Lorraine, Seymour Brown company; Bushwick—Eddie Foy, Julia Nash.



Kaufman, Wetmer and Fabry Co., Chicago.
GEORGE DAMEREL IN "THE KNIGHT OF THE AIR."
Viennese Operetta by Leo Stein in Vaudeville.



JULIA NASH,
Appearing in "Her First Case."

MUSIC HALL POLICY

Low Fields Converts Forty-fourth Street House Into Theater of Continental Type

The announcement that the Forty-fourth Street Music Hall will adopt a policy similar to that of the Continental music halls created much comment last week along Broadway. According to Low Fields's announcement, the London Alhambra and the Empire will serve as models.

The statement by A. Toxen Worm, press representative of the house, that the Forty-fourth Street Music Hall will be thoroughly a music hall, not having the status of a vaudeville theater, prevents serious consideration of the rumor that the change of policy means an invasion of the Times Square vaudeville interests.

These rumors took shape in the form of a newspaper story in the Times, which was immediately denied.

The programmes will consist of a big ballet, individual stars, and "prominent specialty acts." The offering for the opening will include Sam Bernard in a one-act musical comedy, thirty minutes in length, and entitled The Modiste Show. Mr. Bernard will be supported by a cast of a hundred. The Agousts, a troupe of fifty, will be seen in pantomimic juggling. Mado Minty, coming direct from the London Opera House, will be seen in The Spider, one of the sensations of the London season. Mlle. Minty is a Parisienne and a favorite at the Folies Marigny. Others on the premiere bill will be Schwartz Brothers, Clark and Hamilton, travesty comedians; the Ward Brothers, and Tortajada, the well-known Spanish dancer. The performance will be brought to a close by a reproduction of the London ballet, Carmen, with Mlle. Christian as premiere danseuse.

The upstairs of the theater will be transformed into a promenade dance palace. Specialty features will be provided. Smoking will be allowed in the evening both downstairs and upstairs.

Mr. Fields announces that, with the Forty-fourth Street Music Hall launched on its new policy, he will change the policy of the American Music Hall in Chicago in the same manner. Stars and acts will interchange.

Such stars as Mr. Fields himself and Joe Weber are promised in one-act musical comedies, supported by pretty girls and able comedians.

STAFFORD PEMBERTON SCORES

Stafford Pemberton, whose picture appears on page 21, has been scoring with Gertrude Hoffman on her all-around-the-world tour. The reviewers have pronounced Mr. Pemberton to be America's foremost male classic dancer.

CAT CIRCUS AT PALACE

Goldman's Cat and Dog Circus was unable to play at the Palace Theater last week. The animals and paraphernalia were delayed in coming through the Custom House. The circus will, however, play at the Palace next week. F. W. Stoker is handling the booking.

ROBINS COMING TO NEW YORK

Robins, a European novelty entertainer, who imitates musical instruments, comes to Proctor's Theater in Newark during the week of Dec. 1, and will be given a Metropolitan hearing at the Fifth Avenue on Dec. 8. Robins has been creating something of a sensation in the West, according to reports. F. W. Stoker is the agent.

COMING TO PALACE

Rube Marquard and Blossom Seeley appear at the Palace on Nov. 3 in a new act by Tommy Gray.

IN BROOKLYN THEATERS

Eddie Foy Pleases at Orpheum—"Neptune's Garden" at Bushwick

Eddie Foy and his seven little Foyes delighted large audiences at Keith's Orpheum Theater Oct. 18-18. Among the other attractive offerings were James and Bonnie Thornton, Beauty Is Only Skin Deep, Paul Morton and Naomi Glass, Howard's Animal Act, which is one of the best of its kind in vaudeville; Howard, Ratcliff and Hayden, and Elida Morris.

Neptune's Garden of Living Statues proved to be a pleasing attraction at Keith's Bushwick Theater. The act contains a company of twenty dancers, divers, models, and water nymphs, headed by Carlo Casetta and Lillian Lestora. Digby Bell and his players were on hand with a screamingly funny sketch, It Happened in Topeka. The other notable attractions were Frances Dooley and Corine Sales, Melville and Higgins, Bert Melrose, and the Dagwell Sisters.

J. LEROY DAVIS.

BELLECLAIR BROTHERS RETURN

The original Belleclair Brothers have returned from abroad and will be seen here in the near future under the direction of Alf T. Wilton. Elizabeth Cutty (Mrs. Ben Belleclair), formerly of the Musical Cuttys, who has been very successful throughout Europe, will also be seen in a novel musical offering.

FRANKLYN BATIE AS SINGLE

Franklyn Batie, for years with the Jack Wilson Trio, makes his debut as a single entertainer at the Fifth Avenue Theater next week. Alf T. Wilton is arranging the bookings.

PERCIVAL LENNON REHEARSING

Percival Lennon, last season seen in Taylor Granville's The Hold-Up, is now rehearsing a new dramatic playlet, the feature being a realistic fight. Four players will appear in the sketch.

CURRENT BILLS

Union Square—Julius Steger in The Warning. Willie Holt Wakefield, Three Keatons, the Rathbaker Trio, the Five Mowatts, William Friend and Amy Lesser, the Clairmont Brothers, H. M. Easell and company, Field Brothers.

Fifth Avenue—Tyrona Power in The Stranger at the Inn, Eddie Foy and Family, Harry Kelly and Lee Harrison, Liboniti, Josephine Dunfee, Beaumont and Arnold, Bush and Shapiro, Allen's African Act, Three Hoppers, Pantser Duo, Colonial—Valeska Suratt in Black Crepe and Diamonds, Harry Tabe in Taking Things Easy, Ethel Green, Melville and Higgins, Seldon's Marble Statues, Ben Deeler in The New Bell Boy, Edwin George, Bronson and Baldwin, Love and Wilbur.

Alhambra—Beauty Is Only Skin Deep, Gertrude Vanderbilt and George Moore, Neptune's Garden, Johnny Cantwell and Beta Walker, Miss Lettsel and Jeanette, Eva Shirley, Lanston, Jacier and company, Bigelow, Campbell and Rorden, Paul La Croix.

Bronx—Marie Dressler, Jack Wilson Trio, Owen McGivern, Alexander Brothers, Julia Nash in Her First Case, Wheeler and Wilson, Three Barton, John Geiger, Shelvey Brothers.

Palace—Ethel Levey, Marie Lloyd (second week), Amelia Stone and Armand Kalis in Edgar Allan Wolf's Mon Desir, Paul Morton and Naomi Glass, Armstrong and Ford, Bankoff and Girle, Martin and Sabrin, Maxine Brothers.

Victoria—White Bard, Winsor McCay, Farber Girls, Madden and Fitzpatrick, Sherman, Van and Hyman, Wentworth, Vesta and Teddy, Stewart Sisters and Racorta, Wilbur Sweetman, Savo, Cadieux, Mlle. Fatima.

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PLAN NEW ORGANIZATION

CHICAGO, Oct. 21.—Signers are being secured for a new theatrical organization, which will be known as the Actors' International Union. The appeal is made to legitimate vaudeville actors and actresses. The organizers feel the need of a real protective organization for actors, which will give its members, without discrimination, the power of organized and concerted action. The organizers plan that the funds shall be used to give proper protection to its members. One aim of the organization is to provide protection for the middle class and small acts. E. E. MENDITH.

IN THOMPSON BUCHANAN SKETCH

Thompson Buchanan, author of A Woman's Way and other plays, is writing a sketch for Adele Blood, for two years featured in Everywoman. The playlet, described as a comedy of the piquant sort, will be ready in three weeks.

MISS NETHERSOLE AT COLONIAL

Oiga Nethersole makes her first New York appearance in her new playlet, The Last Scene of the Play, by Mrs. W. E. Clifford, at the Colonial on Nov. 8. Miss Nethersole will be supported by A. E. Winington Barnes, Alfred Donahoe, and Constance Raymond.

TEMPERAMENT DIVIDES STARS

After next week the "three-star combination" of Gertrude Hoffman, Mlle. Polaire and Lady Constance Richardson will be no more. Temperament is said to be the real cause of the break.

Following next week's engagement at the Lyric in Philadelphia Miss Hoffman will start out at the head of her own company, with Ching Ling Foo and his Chinese entertainers as an added feature. Mlle. Polaire and Lady Richardson will probably continue as associate stars.

LOEW GETS TWO NEW HOUSES

Marcus Loew last week announced that he had obtained two new theaters in Philadelphia. These are the Knickerbocker, to open April 1, and the Empress, to open Feb. 22.

The Philadelphia vaudeville "war" is beginning to assume interesting proportions. The latest rumor carries the story that the other vaudeville interests in Philadelphia are combining against Loew.

Jesse Lasky's The Trained Nurses is again playing successfully, the cast numbering Clark and Bergman, George W. Callahan and Gladys Clark.

COLONIAL 87th and 62nd Street
Tel. 4457 Columbus
Matinee daily, 2:15 and 8:15

VALESKA SURATT

THE STATURED BEAUTY, and Her Co. in "BLACK CREPE AND DIAMONDS."

HARRY TIGHE & CO.

A RIOTOUS COLLEGE ACT.

ETHEL GREEN

MELVILLE & HIGGINS

Seldon's Venus Edwin George Ben Deeler & Co. Bronson & Baldwin Love & Wilbur

ALHAMBRA 7th Ave. 126th Street
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"Beauty Is Only Skin Deep" James & Bonnie Thornton

"NEPTUNE'S GARDEN"

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FINEST IN THE WORLD

and

10-ALL STAR ACTS-10

THE HARTS RETURN

Billy and Marie Hart have returned from a year in the British Isles and South Africa. They scored in the London Hippodrome revue, Hello, Ragtime, and were on the recent hospital benefit programme, presented at the Coliseum under the direction of Mme. Sarah Bernhardt and before King George and Queen Mary. The Harts will rest at the farm at Berija, N. J., and open early in November under J. E. Plunkett's direction.

KATHERINE ROBER IN SKETCH

Katherine Rober, the stock company star, will shortly appear in vaudeville in Trapped, a playlet by Marion Short, co-author of The Grand Army Man and other plays. Alf T. Wilton will direct the act.

LOUISE LE BARON IN TWO-A-DAY

Louise Le Baron, formerly with Fritzel Scheff, the Aborn English Grand Opera Company and the De Koven Opera Company in Robin Hood, will take a flyer into vaudeville at an early date under the direction of Alf T. Wilton.



JESSE L. LASKY'S "CLOWNLAND."
Babetts and Company in New and Elaborate Production.

White, N. Y.

Dates Ahead
must be received
by Friday for
the next issue.

"IN the Barracks": Hudson, Union Hill, N. J.

"LITTLE Parisienne": Orph.
 L. O. Y. D. and Whitehouse:
 Orph. Duluth: Orph. Winni-
 pego: 26-Nov. 1.
 LLOYD, Marie: Palace, N.Y.
 C. 13-35.
 L. O. S. E. T. and Waldron:
 Orph. N.Y.C. 27-Nov. 1.
 LOFTON, Cecilia: Colonial, N.
 Y.C. Nov. 3-8.
 LOLO: Dominion, Ottawa, Can.
 Nov. 3-8.
 LO, Marie: Shea's, Toronto:
 Temple, Detroit, 27-Nov. 1;
 Temple, Rochester, 3-8.
 LONG, Frank: Colonial, Erie,
 Pa.
 LORETT and Bud: Garrick,
 Wilmington, Del., 27-Nov. 1.
 LORNA and Toots: Pounds:
 Orph. Omaha: Orph. St.
 Paul, 26-Nov. 1.
 LORRAINE and Burke: Orph.
 Stockton, 23-25; Orph. Los
 Angeles, 26-Nov. 1.
 LORRAINE and Dudley: Maj.
 Milwaukee, 26-Nov. 1.
 LORRAINE, Lillian: Colonial,
 N.Y.C. 27-Nov. 1.
 LOUBE, Max: Temple, Detroit,
 27-Nov. 1.
 LOVE and Wilbur: Colonial, N.
 Y.C.
 LOWE and De Marie: Orph.
 Portland.
 LOYAL Sylvia and Pierrot:
 Columbia, St. Louis, 26-
 Nov. 1.
 LYDELL, Conley and Lordell:
 Maj. Waterloo, 20-22; Amer-
 ican, Davenport, 23-25; Prin-
 cess, Ft. Dodge, 27-29; Maj.
 Sioux City, 30-Nov. 2.
 LONS and Vico: Orph. Win-
 nipeg: Orph. Regina, 27-28;
 Sherman Grand, Calgary, 29-
 30; Empire, Edmonton, 31,
 Nov. 1.
 LONNET and Bradford: Tem-
 ple, Rochester, 27-Nov. 1.
 MAC and Orph: Orph.
 Frisco, 19-Nov. 1.
 MACK and Williams: Orph.
 Minneapolis: Orph. Duluth,
 26-Nov. 1.
 MACMILLAN Violet: Colonial,
 Erie, Pa., 27-Nov. 1.
 MADDEN and Fitzpatrick:
 Keith's, Washington, 27-Nov.
 1.
 MALEY and Woods: Colonial,
 Erie, Pa., 27-Nov. 1.
 MANN, Sam. Co.: Keith's, In-
 dianapolis: Columbia, Grand
 Rapids, 27-Nov. 1.
 MANN and Bell: Poll's, Hart-
 ford, Nov. 3-8.
 MANNING, Moore and Arm-
 strong: Orph. Omaha, 26-
 Nov. 1.
 MANER and Palmer: Mary-
 land, Balto., Nov. 3-8.
 MARIE, Daisy: Maryland,
 Balto., Keith's, Phila., 27-
 Nov. 1.
 MARTHA, Mlle.: Orph. Salt
 Lake City, 26-Nov. 1.
 MARTIN and Fabrial: Palace,
 N.Y.C.
 MARTIN, Betty: Jardin de
 Danes, N.Y.C. 27-Nov. 1.
 MAURICE and Florence: Wal-
 ton: Victoria, N.Y.C., Nov.
 3-8.
 MAXINE Brothers and Bobby:
 Palace, N.Y.C.: Keith's,
 Phila., 27-Nov. 1.
 MATTHEW and Taylor: Orph.
 Denver: Orph. Lincoln, Neb.,
 26-Nov. 1.
 McBANS, The: Temple, Roch-
 ester, Nov. 3-8.
 McCONNELL and Simpson:
 Keith's, Washington: Mary-
 land, Balto., 27-Nov. 1.
 McDONNACK and Wallace:
 Poll's, Scranton, Pa., 27-
 Nov. 1.
 McCULLOUGH, Carl: Orph.
 Salt Lake City, 26-Nov. 1.
 McDONOUGH, Ethel: Orph.
 Salt Lake City: Orph. Den-
 ver, 26-Nov. 1.
 McGINN, Francis, Co.: Hipp.
 Cleveland: Keith's, Toledo,
 27-Nov. 1; Grand, Syracuse,
 3-8.
 McIVENEY, Owen: Bronx,
 N.Y.C.
 McDORMICK and Irving: Shu-
 bert, Utica, N.Y. Nov. 3-8.
 McIVENEY, Mr. and Mrs. J.
 Keith's, Louisville, Ky., 27-
 Nov. 1.
 McKAY, Windsor: Victoria, N.
 Y.C.
 McKAY and Arline: Keith's,
 Columbus: Columbia, Grand
 Rapids, 27-Nov. 1.
 McLALEN and Carson: Orph.
 Los Angeles.
 McMAHON and a d. Chantelle
 Girls: Shea's, Buffalo, 27-
 Nov. 1.
 McMAHON, Diamond and d.
 Clements: Alhambra, N.Y.C.,
 27-Nov. 1.
 McNISH and McNish: Broad-
 way, Makoon: Broadway,
 Tulsa, 26-Nov. 1.
 McRAY and Olga: Hipp.
 Cleveland: Keith's, Columbus,
 27-Nov. 1.
 McVANN, The: Temple, De-
 troit, 27-Nov. 1.
 McVINO, Jose, Co.: Pantages,
 Frisco.
 MELADY Boys, Five: Orph.
 Savannah: Lyric, Richmond,
 Va., 27-Nov. 1.
 MELROSE, Bert: Keith's,
 Washington: Victoria, N.Y.C.,
 27-Nov. 1.
 MEYVILLE and Higgins: N.Y.C.
 N.Y.C. 27-Nov. 1.
 MENDYSON Four: Union
 Sq., N.Y.C.
 MERCEDES: Keith's, Columbus,
 27-Nov. 1.
 MERRITT and Snooser: Po-
 lli's, New Haven: Orph. New
 Castle, Pa., 27-Nov. 1.
 MERTLE Sisters, Four: Orph.
 N.Y.C.: Proctor's, Newark,
 N.J., 27-Nov. 1; Fifth
 Ave., N.Y.C. 3-8.
 MERMAIDA: Maj., Ft. Worth.

METROPOLITAN Dancers:
 Keith's, Louisville: Hipp.
 Cleveland, Nov. 3-8.
 MILLES, Homer, Co.: Grand,
 Pittsburgh: Forsythe, Atlan-
 ta, 27-Nov. 1.
 MILLARD Brothers: Union
 Sq., N.Y.C. 27-Nov. 1.
 MILLER and Mack: Proctor's,
 Newark, N.J.: Poll's, Hart-
 ford, 27-Nov. 1; Shea's, But-
 tala, 3-8.
 MILLER and Vincent: Poll's,
 New Haven, Nov. 3-8.
 MILLER, J. J.: Orph.
 Salt Lake City: Orph. Den-
 ver, 26-Nov. 1.
 MILLERS, Marvellous: Jardin
 de Danes, N.Y.C.—Indef.
 MILTON and De Long Sisters:
 Orph. Stockton, 19-22; Orph.
 Sacramento, 23-25; Orph.
 Los Angeles, 26-Nov. 1.
 MONTAMBO and Wells: Al-
 hambra, N.Y.C. 2 Nov. 1.
 MONTGOMERY and Henry: Sis-
 ters, Forsythe, Atlanta, 27-
 Nov. 1.
 MONTGOMERY, Mary Hall:
 Orph. Winnipeg: Orph. Reg-
 ina, 27-28; Sherman Grand,
 Calgary, 29-30; Empire, Ed-
 monton, 31, Nov. 1.
 MOORE and Littlefield: Tem-
 ple, Detroit: Temple, Roch-
 ester, 27-Nov. 1.
 MOORE and Young: Orph.
 B'klyn, 27-Nov. 1.
 "MORE Signed Against Than
 Usual": Orph. New Orleans,
 26-Nov. 1.
 MORAN and Wiser: Palace, N.
 Y.C.: Alhambra, N.Y.C. 27-
 Nov. 1; Shea's, Buffalo, 3-8.
 MORAN, Pauline: Alhambra,
 N.Y.C.: Union Sq., N.Y.C.
 Nov. 1.
 MORAN, Bailey and Moran:
 Orph. B'klyn.
 BORI Brothers, Three: Orph.
 B'klyn.
 MORRIS and Allen: Forsythe,
 Atlanta, 27-Nov. 1.
 MORRIS, Elida: Bronx, N.Y.
 C. 27-Nov. 1; Keith's, Bos-
 ton, 3-8.
 MORRISSEY and Hackett:
 Keith's, Boston, 27-Nov. 1.
 MORTON and Glaze: Palace,
 N.Y.C.: Fifth Ave., N.Y.C.,
 27-Nov. 1.
 MORTON, Ed: Colonial, Nor-
 folk.
 MORTON, James: Orph. Port-
 land.
 MOTORING: Shubert, Utica,
 N.Y. Nov. 3-8.
 MOWAT, J. J.: Union Sq.,
 N.Y.C.
 MULLEN and Coogan: Orph.
 Los Angeles, 19-Nov. 1.
 MULLER, Gene: Trio: Orph.
 Des Moines: Orph. Omaha,
 26-Nov. 1.
 MULLER and Stanley: Orph.
 Altoona, 23-25; Lyric, Rich-
 mond, Va., 27-Nov. 1.
 MUNSEY, Edna: Orph. Winni-
 peg: Orph. Regina, 27-28;
 Sherman Grand, Calgary, 29-
 30; Empire, Edmonton, 31,
 Nov. 1.
 MURIEL and Francis: Orph.
 Winnipeg, 26-Nov. 1.
 MURPHY and Francis: Hipp.
 Cleveland: Grand, Syracuse,
 27-Nov. 1.
 MURRAY, John T.: Maj. Mil-
 waukee, 26-Nov. 1; Temple,
 Detroit, 3-8.
 MYKOW and Vanity: Shea's,
 Toronto, Nov. 3-8.
 MYRTLE and Daisy: Shubert,
 Utica.
 NASH, Julia: Bronx, N.Y.C.
 NAWN, Tom: Proctor's, Perth
 Amboy, N.J., 20-22; Pro-
 ctor's, Elmfield, 23-25;
 Proctor's, Mt. Vernon, Nov.
 3-8; Proctor's, 55th St., N.
 Y.C. 27-Nov. 1.
 NEPTUNE's Garden: Alham-
 bra, N.Y.C.: Orph. B'klyn,
 27-Nov. 1.
 NEVINS and Erwood: Keith's,
 Toledo: Grand, Pittsburgh,
 27-Nov. 1; Grand, Syracuse,
 3-8.
 NEWHOPE and Phelps:
 Shea's, Toronto.
 NICHOLS, Nellie: Orph.
 Frisco, 19-Nov. 1.
 NICK, St. Skating: Keith's,
 Boston: Keith's, Phila., 27-
 Nov. 1; Maryland, Balto.,
 3-8.
 NORWORTH, Jack: Keith's,
 Cinli: Keith's, Indianapolis,
 27-Nov. 1; Keith's, Washing-
 ton, 3-8.
 NUGENT, J. C. Co.: Orph.
 Salt Lake City: Orph. Den-
 ver, 26-Nov. 1.
 ODELL, Maude: Co.: Orph.
 Spokane, 26-Nov. 1.
 O'DONNELL, Charles, Co.:
 Shea's, Buffalo: Poll's, Scranton,
 Pa., 27-Nov. 1; Poll's,
 Hartford, 3-8.
 O'ROTT, Charles: Shubert,
 Utica, N.Y. 27-Nov. 1.
 Orph. Harrisburg, Pa., 3-8.
 OLYMPIA Girls: Orph. Salt
 Lake City, 26-Nov. 1.
 OLD Soldier Fiddlers: Orph.
 Birmingham, Ala.
 O'MEARS, Gilding: Keith's,
 Toledo, 27-Nov. 1; Keith's,
 Columbus, 3-8.
 ON School Playground: Poll's,
 Scranton, Pa.: New Haven,
 27-Nov. 1.
 O'VEIL and Wainley: Tem-
 ple, Detroit: Temple, Roch-
 ester, 27-Nov. 1.
 OVERMAN, Lynn, Co.: For-
 sythe, Atlanta: Colonial, Nor-
 folk, Va., 27-Nov. 1.
 PANTZER Duo: Fifth Ave., N.
 Y.C.
 PARISIAN Four: Orph. Salt
 Lake City: Orph. Denver, 26-
 Nov. 1.
 PARRY, Charlotte, Co.: Orph.
 Oakland: Orph. Sacramento,
 26-29; Orph. Stockton, 30-
 Nov. 1.
 PAULHAM Troupe: Dominion,
 Ottawa, Can.: Orph. Mont-
 real, 27-Nov. 1.

PEARSON and Goldie: Orph.
 Oakland, 26-Nov. 1.
 PEERS, The: Bushwick,
 B'klyn.
 PEREZ, Four: Maj. Milwau-
 kee, 26-Nov. 1.
 PERRY, Albert: Temple, Ham-
 ilton, Can.: Dominion, Otta-
 wa, 27-Nov. 1; Orph. Mont-
 real, 3-8.
 PERRY'S Minstrel Maid: Hud-
 son, Union Hill, N.J., 27-
 Nov. 1.
 PHINA and Ficks: Orph. Sioux
 City: Orph. Minneapolis, 26-
 Nov. 1.
 PIETRO: Bushwick, B'klyn.
 POLLOCK, Milton, Co.: Orph.
 Kansas City: Orph. Des
 Moines, 26-Nov. 1; Orph.
 Sioux City, 2-8.
 POWER, Tyrone: Fifth Ave.,
 N.Y.C.
 PURCE, Lady: Orph. Rich-
 mond, Va., 2 Nov. 1.
 RAFALETTE'S Doss: Orph.
 Montreal: Dominion, Ottawa,
 Can., 27-Nov. 1.
 RAGAN, Grand, Pittsburgh,
 B'klyn: Orph. Des Moines,
 26-Nov. 1.
 RAMDELL Three: Bushwick,
 B'klyn: Maryland, Balto., 27-
 Nov. 1.
 RANKIN, Virginia: Orph. Spo-
 kan: Orph. Seattle, 26-Nov. 1.
 RENE, Claude: Orph. Altoona,
 Pa., 27-Nov. 1; Grand, Syra-
 cuse, 3-8.
 RAVENSCROFF, Charlotte:
 Orph. Denver: Orph. Lin-
 coln, Neb., 26-Nov. 1.
 RAY and Hillard: Poll's, Hart-
 ford, Nov. 3-8.
 RAYMOND and Caverly: Bush-
 wick, B'klyn: Orph. B'klyn,
 27-Nov. 1; Keith's, Washing-
 ton.
 RAYNOR'S Dogs: Orph. Sa-
 vannah: Forsythe, Atlanta,
 27-Nov. 1.
 REDFORD and Winchester:
 Orph. Denver: Orph. Lin-
 coln, Neb., 26-Nov. 1.
 REDHEADS, Lasky's: Hipp.
 Cleveland: Grand, Syracuse,
 27-Nov. 1; Orph. Montreal,
 3-8.
 REISNER and Gares: Poll's,
 Hartford: Poll's, Scranton,
 Pa., 27-Nov. 1.
 RENO, George R.: Garrick,
 Wilmington, Del.: Keith's,
 Washington, 27-Nov. 1.
 RICE, Bully and Scott: Orph.
 Portland.
 RICHARDS and Kyle: Colum-
 bia, St. Louis, 26-Nov. 1.
 RICHARDS, Chris: Keith's,
 Indianapolis: Keith's, Cinli,
 27-Nov. 1; Keith's, Louisi-
 ville, 3-8.
 ROBINS, The: Orph. Minne-
 apolis: Orph. Des Moines,
 26-Nov. 1.
 ROGERS, Will: Orph. Omaha,
 Orph. Kansas City, 26-
 Nov. 1.
 ROLANDOW Brothers: Pro-
 ctor's, Newark: Colonial, Nor-
 folk, Va., Nov. 3-8.
 ROMANOFF, Three: Mary-
 land, Balto., Nov. 3-8.
 ROONEY and Beat: Orph.
 St. Paul: Orph. Duluth, 26-
 Nov. 1.
 ROSA, Mlle. Della and Mar-
 cello: Orph. Portland.
 ROBAIRES, The: Keith's, To-
 ledo: Hipp. Cleveland, 27-
 Nov. 1; Keith's, Columbus,
 3-8.
 ROSES, Two: Proctor's, New-
 ark, Nov. 3-8.
 ROSINI, Carl: Orph. Los An-
 geles.
 RUBBER, Elsie: Orph. Salt
 Lake City: Orph. Denver.
 RUSH, Ling Fox: Dominion,
 Ottawa, Can., 27-Nov. 1.
 SAHARET: Orph. Stockton,
 10-23; Orph. Sacramento, 23-
 25; Orph. Los Angeles, 26-
 Nov. 1.
 SANSONE and Delilah: Keith's,
 Cinli: Keith's, Indianapolis,
 27-Nov. 1.
 SAUNDERS, Chalk: Temple,
 Hartford, Can.: Dominion,
 Ottawa, 27-Nov. 1; Orph.
 Montreal, 3-8.
 SAWYER, Joan, and Carlos
 Sebastian: Jardin de Danes,
 N.Y.C.—Indef.
 SCHOLEY and Dickenson:
 Temple, Detroit, Nov. 3-8.
 SCHLINER and Richards: Gar-
 rick, Wilmington, Del., 27-
 Nov. 1.
 SCHWARTZ Brothers: 44th
 Street Music Hall, N.Y.C. 2
 —Indef.
 SOOT and Keane: Orph.
 Frisco, 26-Nov. 1.
 SELDON'S Venus: Colonial, N.
 Y.C.
 SEMON, Charles F.: Temple,
 Detroit: Temple, Rochester,
 27-Nov. 1.
 SEVILLE, Lillian: Proctor's
 Newark, N.J., 27-Nov. 1.
 SHARP and Turk: Keith's,
 Phila., 27-Nov. 1.
 SHAW, Lillian: Grand, Pitts-
 burgh, 27-Nov. 1.
 SHERIDAN, Frank, Co.:
 Keith's, Providence.
 SHERRAN, Van and Hyman:
 Victoria, N.Y.C.
 SHIBLEY, Eva: Alhambra, N.
 Y.C.
 SHONE, Hermine: Columbia,
 St. Louis, 26-Nov. 1.
 SIDNEY and Townley: Orph.
 Stockton, 19-22; Orph. Sacra-
 mento, 23-25.
 SIMMS, Willard: Orph. Mont-
 real.
 SKATING Bear: Forsythe, At-
 lanta, 27-Nov. 1.
 SLEMONS, Frederick: Keith's,
 Washington, Nov. 3-8.
 SLOAN, Blanche: Proctor's,
 Newark: Keith's, Washing-
 ton, Nov. 3-8.
 SMALLEY, Ralph: Orph. Se-
 attle: Orph. Portland, 26-
 Nov. 1.
 SMITH and Hoppe: Temple,
 Hamilton, Can., 27-Nov. 1.

COMING TO COLONIAL

Jesse Lasky's Production, "The Red Heads,"
 Comes to New York on Nov. 10

Jesse Lasky's new production, The Red Heads, which has been accorded unusual praise by the reviewers on tour, will be given a metropolitan hearing at the Colonial during the week of Nov. 10.
 James H. Carson has the leading comedy role and the principals number Helen DuBois, Doretha Sadler, Stewart Jackson, and Eleanor Butler. There are eight chorus girls. Jane Quirk is the musical director. The Book of The Red Heads is the work of William Le Baron, while the music is by Robert Hood Bower. Lewis Hooper staged the production for Mr. Lasky.
 The scene is laid in the show room of a cloak and suit company, which allows the chorus girls, as models, to introduce a number of stunning gowns.

TEN WEEKS IN ENGLAND

Charles Olcott, whose pianologue won something of a hit at the Palace two weeks ago, is booked solid on United time until Dec. 15, when he sails for Europe. On Dec. 22 he will open at the Royal Theater, Dublin, with ten weeks on the Moss Empires to follow.

WILKIE BARD ARRIVES

Wilkie Bard, the English music hall artist, arrived on the Cedric on Friday afternoon. During the voyage Mr. Bard was quite ill, having a touch of ptomaine poisoning.
 A committee of English players now appearing in New York welcomed Mr. Bard.

EDNA GOODRICH IN TWO-A-DAY

Edna Goodrich, recently seen in the title role of the short-lived Evangeline, is to appear at the Palace Theater shortly. Her offering is described as a novelty.

TWIRLER BEHIND FOOTLIGHTS

Al Demaree, the New York Giants' cartoonist-pitcher, is to enter vaudeville in an act by Tommy Gray. W. L. Lykens, of the Pat Casey Agency, will handle the bookings.

"PRIMITIVE MAN" IN TWO-A-DAY

Joseph Knowles, who spent two months as "the primitive man" in the Maine woods recently, has entered vaudeville. Last week he appeared at Keith's Theater in Boston and told some of his trapping experiences.

DICKSON IN OLD SUCCESS

Charles Dickson began his vaudeville season at Proctor's in Newark on Monday in his old success, A Pressing Matter. This week he is at the Fifth Avenue.

VAUDEVILLE NOTES

John T. Kelly is booked for twenty-eight weeks over the Sullivan and Considine time. Ma Belle has been routed for the season by M. S. Bentham.

Arthur Dunn and Katherine Nelson are playing in a little skit, The Messenger Boy. Phil and Nettie Peters sailed from England on the St. Louis on Oct. 11.

Charles J. Ross and Mabel Fenton are again offering their travesty of Cicopatra. Work on the new \$800,000 Orpheum Theater in Kansas City was started last week. The Farber Sisters are booked solid on the United and Orpheum circuit.

William Hawtrey is booked in his playlet, Old Nick.

The Three Lubins, juvenile dancers, are booked solid.

Willard Simms has been routed over W. V. M. A. time.

Truly Shattuck is playing the Jones, Linick and Schaefer time in Chicago.

Blanche Gordon is appearing on the Pantages time.

Winona Winter is playing the Jones, Linick and Schaefer circuit.

Adele Blood, for two years featured in Everywoman, is rehearsing a vaudeville sketch.

Madame Minna Amato is starring in The Apple of Paris on the Jones, Linick and Schaefer circuit.

Josephine Saxton and her "picks" opened on W. V. M. A. time at Sioux City last week.

Dr. John C. Bowker, traveler and raconteur, is offering his travelogue, Mexico, in vaudeville.

Eddie Leonard and Mabel Russell left the Palace bill last week on Wednesday. Miss Russell was too ill to continue.

W. C. Fields will return from England after playing through December at the Alhambra in Paris.

Walter Van Brunt has been given a long route over the United and Orpheum time. Max Hart is his agent.

A new vaudeville offering is being presented by the Australian Boy Scouts. The boys offer unusual drill.

Charlotte Farry is playing her "psychological fantasy," Into the Light, on the Pacific Coast.

B. F. Keith motored into Rochester on Sunday, Oct. 13, en route to Niagara Falls, and made his first visit to the Temple Theater. He paid a high tribute to J. H. Moore, the owner of the Temple.

Hans Robert, now playing in Edgar Allan Woolf's A Daddy by Express, played the leading role in Ready Money last season, appeared in Alva for four seasons and the foremost role in Checkers, and played with Tom Wise in The Gentleman from Mississippi, having Douglas Fairbanks's role.

Magistrate Barlow discharged Milla Dymile Fatima when she appeared before him in the West Side Court on Friday, Oct. 17. The magistrate decided that Fatima, who is appearing in a local theater, does not offend good taste. Fatima appeared in court on a summons obtained by two policemen.

WARD Brothers, 44th St. Music Hall, N.Y.C. 27-Nov. 1.
 WARD, Mlle.: Jardin de Danes, N.Y.C.—Indef.
 WARREN, Percy: Keith's, Indianapolis: Hipp. Cleveland, Nov. 3-8.
 WARREN and Connolly: Orph. Seattle: Orph. Portland, 26-Nov. 1.
 WATSON and Santos: Orph. New Orleans.
 WEBB, Austin, Co.: Sherman Grand, Calgary, 22, 24, 26; Orph. Edmonton, 23, 25; Orph. Spokane, Nov. 2-6.
 WELCH, Joe: Orph. Seattle: Orph. Portland, 26-Nov. 1.
 WELAND, Grant: Orph. St. Paul, 26-Nov. 1.
 WENTWORTH, V. and Teddy: Victoria, N.Y.C.
 WEST, Mas: Victoria, N.Y.C., 27-Nov. 1.
 WHITFIELD and Wilson: Bronx, N.Y.C.: Orph. Harrisburg, Pa., 27-Nov. 1.
 WHEELER, Bert, Co.: Proctor's, Atlanta.
 WHITFIELD, George, and Ireland: Orph. Spokane, 26-Nov. 1.
 WILL and Kemp: Orph. B'klyn, 27-Nov. 1.
 WILLIAMS and Wolfson: Poll's, Scranton: Orph. Harrisburg, 27-Nov. 1.
 WILLIAMS, Thomas, Co.: Orph. Kansas City, 26-Nov. 1.
 WILLS and Hennessey: Orph. Memphis, 26-Nov. 1.
 WILSON and Andrew: Poll's, Hartford, 27-Nov. 1.
 WILSON, Doris, Co.: Keith's, Toledo: Keith's, Columbus, 27-Nov. 1; Hipp. Cleveland, 3-8.
 WILSON, Grace: Maryland, Balto., Nov. 3-8.
 WILSON, Henrietta, Co.: Orph. Richmond, Va.
 WILSON, Jack, Co.: Bronx, N.Y.C.: Fifth Ave., N.Y.C., Nov. 3-8.
 WINGOH and Poor: Orph. Jacksonville, Fla.
 WINLOW and Stryker: Orph. Denver.
 WISE, Tom, Co.: Orph. B'klyn, Washington.
 WOOD, Edith: Keith's, Cinli.
 WOODRUFF, Henry, Co.: WYNN, Bonnie: Keith's, Washington.
 WYNN, Ed, Co.: Orph. Oakland: Orph. Sacramento, 26-29; Orph. Stockton, 30-Nov. 1.
 YOUNG, Alma: Orph. Kansas City: Orph. Des Moines, 26-Nov. 1.
 ZARRELL, Lee, Trio: Keith's, Toledo.



BOSWORTH



PRESENTS

THE SEA WOLF

BY

JACK LONDON

We are the exclusive producers in motion pictures of all Jack London's works, past, present and future.

A private preliminary exhibition of the Sea Wolf will be given at the Winter Garden, Broadway and Fiftieth Street, New York, Wednesday, Oct. 22, at 11 A.M., by courtesy of Messrs Shubert. The motion picture trade and theatrical interests are cordially invited.

BOSWORTH, Inc.
648 South Olive St., Los Angeles, Cal.

WILLIAM L. ROUBERT
Gen'l Sales Manager
Temporary Address
HOTEL KNICKERBOCKER
New York

Jack London to His Friends

I have made a contract under which Bosworth, Inc., has the rights to make moving pictures of all my works. Bosworth, Inc., has made a fine seven-reel picture of "THE SEA WOLF," **authenticated** over my signature with twenty-five feet of moving pictures of myself writing at my desk. All other films made by BOSWORTH, INC., will be similarly **authenticated**. Unauthorized persons are raiding my copyrights and are attempting to sell to exhibitors moving pictures of my novels and stories, including a three-reel picture of The Sea Wolf. It is necessary, in order for me to protect my rights by suits for injunctions and damages, to know immediately in whatever city these unauthorized films may be exhibited. Wherefor I ask all my friends to notify me immediately whenever such unauthenticated films are exhibited or advertised to be exhibited.

Glenellen, Cal.

(Signed)

JACK LONDON

Oct. 13, 1913



MOTION PICTURES

COMMENT AND SUGGESTION



A WRITER in the *London Stage* is devoting considerable thought and more space to a discussion of the merits of film adaptations of plays originally written for the spoken drama. The articles display much more respect for the motion pictures than is usually shown by others treating of the subject from the same viewpoint. The writer evidences a sincere desire to give the film its full due. In his

play. Each has its advantages, each its limitations. Therefore let us attend to our own knitting and let only the shortsighted worry over fancied clashes that are but part of a quickly-passing present.

IT would be interesting to hear from that portion of THE MIRROR's readers formed by the exhibitors and their patrons on the multiple-reel releases now being turned out in such great number. Judging from the viewpoint of the spectator, where are mistakes being made, where is there room for improvement? Of course, the financial department will, in course of time, give the producer his own definite answer. But the message is slow in traveling from patron to exhibitor, and through the exchange man to the manufacturer. This method of achieving knowledge is too much like jumping from a liner in mid-ocean to discover if one can swim.

Observation of scores of two and three reel pictures in the last few months, both in the company projection rooms and elbow to elbow with the ordinary spectator, leads to the conclusion that many of the longer releases on the regular programmes are not fulfilling their purpose. The proposition is clear: single-reel motion pictures, due to the energy and brains of the American manufacturer, have been developed to a very high standard, so that now, in giving the public two or three reel pictures, it behooves the producer to give at least as much pleasure as would be given in two or three thousand feet of single-reel stories. In film adaptations of famous literary works or pictures based on history this is usually done. But of the original stories as much cannot be said. Many mind that we do not say the majority, many are but

every foot meant a step forward in the story; to give him pictures violating this axiom of good technique is to invite his displeasure. He has passed the day when scenic grandeur or unimportant incidental action will appease his appetite. He wants a story now, and a story that takes possession of every inch of film.

In this regard, we might call it plot weakness, the



FLORENCE HACKETT,
With the Lubin Players.

latest installment he takes up the question of whether such films are calculated to do harm to the regular stage. The general argument is that the picture house, appealing only to the eye, cannot have the complete play on the emotions possible to the theater. The conclusion reached is that the increasing number of standard plays being produced in films will result in much benefit to the regular stage. For, besides the additional sources of revenue provided for the theatrical producers, the English writer believes that cinematography can do valuable pioneer work for the theater.

"Given the choice between the full-bodied play and the film version," the article continues, "the average playgoer would scarcely hesitate between the two. And the film version, if he went to it, would only whet his appetite for the original. The non-playgoer—and it is extraordinary how large their numbers are—would find in the film-plays more or less the skeleton of the drama. If they got pleasure from it they would not long be satisfied with the bare bones. The film-plays are, indeed, a sort of A B C for potential theatergoers."

For ourselves we have never been able to see the wisdom of such lengthy discussion of this question. It is only the most wildly optimistic of those in the motion picture business who believe the films will ever deal a mortal blow to the spoken drama. To the inferior dramatic attraction, yes; to the financially weak theater owner or producer, surely; but never to the heart and soul of the drama. The more sober heads have always maintained that motion pictures will develop as a distinct art with its own technique, formed by its own possibilities and limitations. That the spoken drama can in many ways secure a closer grip on the emotions is obvious; but likewise the advantages of the film production over the comparatively close-bound stage are clear. Thus, close on the formation of another profession, that of scenario writing, will come the growth of new ideals for the securing of new objects. The creative mind will have three distinct outlets, three separate methods of expression, the written story, the spoken drama, and the pictured



NED FINLEY,
Vitagraph Director, as a North Carolina Mountaineer.

one-reel stories stretched to cover the longer space. That is, in direction, acting, and photography they are up to the standard, but the plot is not worth the space. In some of these ingenious padding is resorted to in order to hold the spectator back from his due, the story, until the requisite length of film has been used. In others, a really gripping story is told for one reel and the opening of the second, when suddenly the interest dies down, and by the closing scene has fallen flat. It is in this minority of films that danger lies, and it is in no fault-finding sense, but rather a sincere desire to fulfill the editorial mission that one calls attention to them. The motion picture patron has been educated to an intensely critical frame of mind. He has been taught to expect films in which



HAROLD SHAW,
American Director Making Good Ahead.

manufacturer who specializes in feature films has seldom sinned. With him, from the moment the plot germ is formed, it is conceived as a multiple-reel picture. Only one grade of wheat furnishes grit for his mill, all others are left by the wayside, and the result approaches more closely the object desired. That the majority of extra-reel releases on the regular programmes are also worthy of praise lends strength to the belief that the whole can be brought up to the higher level.

This brings us around to the point where every criticism should end—that is, in a suggestion as to the probable source of the looked-for improvement. It is the opinion of the writer that this hope rests in the scenario department. An able director working on a weak plot, be he ever so brilliant, can only secure a patchwork. Good acting will bolster up an occasional film, but it cannot improve a condition. The extra-reel film must be an extra-reel story from the moment of its birth in the mind of the author. Before the story reaches the director it must be developed and tested by the hand of an expert. This will mean the glorification of the scenario writer who has sincerely studied his art. It brings closer the day of proper appreciation, financially and otherwise, for the author who has either by actual study or an affectionate application to his work, developed a technique, which means an artist's skill in the use of his materials. It appears that the trend of growth will restore the old stage proportions of dramatist, producer, stage director, and players.

HAROLD SHAW, an American from stem to stern, has shown such good work in his productions for an English film company that the London papers are hailing with editorial joy the prospect of catching up with the American, French, and Italian motion picture producers. That England has been lagging behind, and far behind, is clear. Perhaps if Harold Shaw could induce a few more American directors to join him, the English films would forge ahead of the world.

THE FILM MAN.

LIVELY TIMES IN CAROLINA

Real Convict Hunt and Grand Barbecue Among Doings at Vitagraph Camp

Ned Finley's aggregation of Vitagraph players now in North Carolina will probably have a whole assortment of new stories to tell when they return to New York. Edith Storey came back to town last week with a thrilling account of a real convict hunt in which she engaged. On the evening in question the Vitagraph company had arranged a dance for the young people in Hickory Nut Gap, which has a population of sixty, and the time for the dance came and went without any of the guests putting in an appearance. Miss Storey started to investigate and learned that the men of the village were in the mountains hunting two negro convicts who had escaped from a road gang.

Miss Storey slipped away from the players, went to her room and donned her mountaineer costume. Taking her rifle she left the house afoot to join the chase. An hour later she was missed and Ned Finley after a long search found her lost deep in the mountains.

To-day the company acts as host at a grand barbecue to all the people of Hickory Nut Gap and surrounding country. Director Finley arranged this so as to secure the real thing for a camp-meeting scene required by one of his scenarios.

AMONG THE SELIG PLAYERS

Jack Nelson, of the Selig forces in Chicago, owns a yacht, *Hoodoo*, which he is trying to exchange for a Wimpus, a set of tools without edge, or a choice collection of last year's birds' nests. One day not long ago he invited Tom Carrigan and Clifford Bruce and their wives for a sail. When nearly out of sight of land, they were overtaken by a good old Lake Michigan gale which capsized the craft, throwing them all into the water, where they were compelled to cling to the overturned boat for hours. Luckily they were seen by the life saving crew at Wilson Beach and rescued in true motion picture fashion. Later the yacht was stolen and no trace of it could be found. After a week of hunting, Jack managed to locate the missing yacht, but found it in a badly wrecked condition.

Chris Lane, monarch of all he surveys in the scenario room at the Selig Polyscope plant, has recovered from his sick spell and is back administering strengthening tonic to weak scenarios.

Mrs. Tom Mix has resigned from the Selig stock company, which has headquarters at Prescott, Ariz.

Bessie Kytton, of the Selig Company in Los Angeles, has fully recovered from her recent illness.

Last Thursday a carload of scenery and properties, together with the latest animal shipment from Hamburg, went forward to the Selig Polyscope Company at Edendale, Cal.

Despite delays and lack of sunshine, Producer Oscar Eagle has made great advance in a vivid representation of *The Royal Box*. He has associated with him in the direction of this, Gertrude Coghlan, who for several years starred in this play with her father, the late Charles Coghlan.

Mabel Van Buren, at the Edendale Studio in Los Angeles, figured strenuously in a big forest fire in Southern California. Director Fred Huntly was dispatched to the fire line to take advantage of a great conflagration in nature, and directed Harold Lockwood in the role of a forest ranger to rescue Miss Van Buren from a very precarious situation. Her clothes were afire and her hair singed in her narrow escape.

SAY FILM WAS FAKED

W. F. Wood, of the Gem Film Exchange, Chicago, showed a film last week of a hanging which he said was an actual occurrence in South Elgin, Ill. He said the condemned boy had requested that the film be made of his execution and exhibited as a warning to others. The Chicago Tribune on the day of the exhibition published a story declaring that the pictures were faked, the supposed victim being a dummy and the other persons shown actors. According to the Windy City newspaper Wood attempted to get an endorsement of the film by conspicuous Chicago persons, including Jane Addams, Mrs. Ella Flagg Young, Jenkin Lloyd Jones and others.

CLIFFORD BRUCE ILL

Clifford Bruce, leading man with the Selig Stock company in Chicago, is at present in the Henrotin Hospital in that city convalescing from an attack of pneumonia. The actor was stricken last week, and for a while was in great danger, but due to quick action and a strong constitution, he is now on his way to a rapid recovery.

JANE FEARNLEY WITH VITAGRAPH

Jane Fearnley will shortly make her initial appearance with the Vitagraph Company in a special two-part drama, *The Golden Pathway*. Miss Fearnley is well known as a film actress from her association with the Imp Company.

CECILIA LOFTUS A FILM STAR

Cecilia Loftus has joined the ranks of the film players and is now making preparations to appear in picture version of *A Lady of Quality*, a popular novel by Frances Hodgson Burnett. Miss Loftus is seen in the role of Carinda, a tempestuous grown-up tomboy.



HELEN GARDNER PLAYERS IN "A PRINCESS OF BAGDAD."

LEAGUE'S STORMY SESSION

Police Called to Convention of New York State Exhibitors When Trigger Faction is Ejected

An attempt on the part of bolters from the Motion Picture Exhibitors' League to gain the privilege of the floor at the State Convention, held in Rochester last week, precipitated a stormy half hour. Buffalo and New York members, under the lead of Samuel H. Trigger, who led the bolt last July, were forcibly ejected by the sergeant-at-arms, and it is said that in the struggle following a few of the members, including Mr. Trigger, were roughly handled. The doors were then closed, and to prevent further trouble, policemen were called to patrol the corridors leading to the ballroom, where the session was held.

Aside from this one flurry, which took place Wednesday afternoon and threw an air of expectancy over the remaining sessions of the League, a routine convention was held. The visitors were welcomed on Wednesday afternoon by Mayor Edgerton. President M. A. Neff, of the National body, made the principal speech, in which he called on the exhibitors to co-operate and

work harmoniously in order that some real good for the exhibitor may result. The convention opened Wednesday morning and closed with a banquet Thursday evening. On Thursday afternoon a visit was made by the hundred delegates present to Kodak Park, the home of the Eastman Company. A committee representing the American Humane Society, which was at the time holding a convention in Rochester, also addressed the exhibitors at the Wednesday afternoon session.

The trouble between the faction developed Wednesday afternoon. Later, the Buffalo members stated that they had no intention of taking part in the League's proceedings, but were merely present as the guests of the Rochester exhibitors. Some time ago the Buffalo men, who are members of the Picture Exhibitors' Association, gave a smoker to the Rochester exhibitors, and when they received an invitation to the State Convention, viewed it as a return of the courtesy.

WORLD SPECIAL ACTIVITIES

The World Special Films Corporation is rapidly placing its mark on every section of the country's map. Last week offices were established in Chicago, Cincinnati, Atlanta, and Kansas City. Phil Gleichman, general manager, is at present in the South arranging for the opening of offices in St. Louis, Dallas, and New Orleans.

For the Chicago offices, F. B. McMillan, formerly of the M. and F. Features, has been engaged as manager. In Cincinnati, G. J. Trask, well known through his connections with the Mutual, is in charge. Another ex-Mutual man, E. J. Berman, is in Kansas City. For Atlanta, C. G. Bailey, formerly of the Kinematograph and General Films, has been secured. The organization is planning a special flurry on the release of Protes, the live-reel Eclair feature.

REPRODUCE BATTLE FOR FILM

A score of old Indian fighters are engaged near Valentine, Neb., reproducing for the screen the battles of the Indian wars. The celebrities taking part include General Nelson A. Miles, Colonel W. F. Cody, Major-General Charles F. King, Brig.-General Marion F. Maus, General Frank D. Baldwin, and Major Jesse M. Lee. The battle of Wounded Knee was last week reproduced on the same ground on which it was originally fought, with each of these military men portraying the part he fought in the real fray.



"HOW WILD ANIMALS LIVE," MIDGAR FEATURE.

FALL WITH AEROPLANE

Daredevil Law and Aviator, Posing for Ryno Film, Meet with Accident

Rodman Law, the daredevil, now posing for a series of Ryno films, and Walter Edwards, an aviator, had a narrow escape from death last Thursday afternoon when the aeroplane in which they were flying crashed to the ground. Edwards was removed to the hospital with a dislocated right shoulder, a broken jaw, and several other injuries about the head and body. Law was cut and bruised, but refused to go to the hospital.

The two were posing for a film which will probably be called *A Daredevil Rescue*. In the picture Law is to jump, without a parachute, from the aeroplane at a height of about 100 feet into the ocean off Midland Beach to rescue a maiden in distress. The machine went up at Oakwood Heights, Staten Island, and had traveled scarcely a hundred feet when the fall came. The front end of the pontoons stuck in the mud, turning the machine completely over.

DENVER LAWS FOR THEATERS

A letter has been received by owners, lessees, and managers of theaters and halls in Denver, from Alexander Nisbet, Commissioner of Public Safety. It reads as follows:

"I am sending you extracts from the laws of the State as well as from the city ordinances in relation to theaters and rooms for public assemblies.

"It is not the desire of this department to work a hardship on the owner or lessee of any theater or room used for public assemblies, and I feel sure of your co-operation in regard to these laws, as you can best safeguard your own interests when you protect the public which patronizes your various places of business.

"I request that you take immediate steps to comply with the laws and ordinances of this city and State, to the end that the public may be fully protected when attending any public hall, assembly room, auditorium, or theater in this city."

The laws to which the letter refers provide among other things that every place of public assembly shall have at least one doorway of not less than five feet in width for each 250 persons who might be seated in such place, and two fireproof staircases of ample dimensions.

CANADIAN TAX ON M. P. HOUSES

There is some little difficulty, as far as the provincial tax collector is concerned, in the collection of the Dominion Government motion picture hall tax. The levy is 20 cents per seat. Of sixty-two places of amusement in Montreal, fifty-one have paid up; the others have protested. The People's Amusement Company are now being sued by the Government for delinquency. They intend to hold out for a test case. Consequently, pending the issue of the suit, the taxes collected elsewhere must be refunded. The People's Amusement Company theater people contend that their place is not strictly speaking, a motion picture house, although pictures are shown there.

This is the second prosecution started by the provincial revenue department. The first was thrown out on the ground that suing the managers was incorrect, and that the owners were the parties to bring action against.

EDISON PLAYERS BACK HOME

The recent departure of the Edison Players from Searspoint, Maine, was the occasion of one of the most remarkable demonstrations that has ever been given in honor of any company of players. They have been in Searspoint all summer. Photographer Kugler had been a regular member of the church choir and others had identified themselves with the life of the town to such an extent that the people had come to consider them more than mere visitors.

This was apparent when, on the Sunday before their departure, the minister made them the object of his remarks, emphasizing the fact that their stay in Searspoint had done much to dispel the ill-founded prejudice against theatrical folk and have shown them to be serious people with an honest purpose. On the day of their departure the entire population turned out, the school children all carrying flags bearing the legend "Good-bye, Mary," while over the main street stretched a huge banner reading "Good-bye, Mary Fuller."

Walter Edwin was director of the company, which included Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Nell, John Sturgeon, Harry Beaumont, and Mary Fuller.

PATHE PLANS BIG FEATURES

J. A. Berst, general manager of Pathe Freres, has just closed contracts which assure that concern a new and most interesting field for the staging of Pathe plays. One contract was for a large number of wild animals, which were shipped by rail last Saturday to St. Augustine, Fla., there being seven carloads in all. A large farm has been rented near St. Augustine and an open air studio will be erected at once. Big features only, three and four reels, will be produced here. A company of twenty experienced players also started for St. Augustine the 20th of this month. Among them was Lillian Wiggins. This company will be under the direction of Fred Wright.

TO LOCATE IN SAN DIEGO

F. T. Crowell is at present in San Diego, looking for a location for the National Film Company, who are planning to make that city their permanent home. The Amnux Company is also located near San Diego.

MAYOR RAPS FILM CENSORS

Los Angeles Executive Says There Are Too Many Commissions—Police May Censor

The resignation of Paul M. Powell from the Los Angeles Board of Film Censors has brought forth from Mayor Rose a declaration that there are too many city commissions and that he probably will not fill the vacancy. In the letter aimed at the picture censors the city executive intimates that he may require the policemen to scan the films shown on their various beats and report any films of an objectionable nature.

The Los Angeles Graphic in commenting on the action of Mayor Rose, declares that he has made a mistake in singling out a non-salaried board for his pronouncement. It also declares that with Mrs. E. K. Foster at the head of the board its activities "are sure to be intelligent and valuable."

Mr. Powell's resignation is said to have been caused by the fact that he felt his position becoming delicate owing to the fact that he is employed as scenario editor and director by a Coast concern. When appointed he was a reporter on a local newspaper, but being brought into contact with the films he began writing scenarios and soon gave up all other work to become entirely allied with the film industry.

POIRET FASHION FILM SHOWN

M. Paul Poiret's latest modes for women as taken by the Kinemacolor Company are receiving their premiere this week at the Regent Theater, New York. The famous French designer of women's fashions is enthusiastic over the wonderful manner in which his creations are displayed in the Kinemacolor reels, and has consigned his old glass slides to the scrap heap, having determined to illustrate the remainder of his lectures in this country with the Kinemacolor pictures. He has also made arrangements for their exhibition in France. It is the plan of the Kinemacolor Company to include several of this series in their regular weekly fashion releases.

Kinemacolor films released last week included Hearts in Anguish, produced by one of the new Kinemacolor directors, Mr. Yekroff, and intimate views of Judge McCall, the Democratic nominee for Mayor of New York.

NEW ESSANAY ADVERTISING STUNT

The Essanay Company is preparing to give the exhibitors a new idea in the line of advertising. The latest stunt, a product of the fertile brain of Don Meaney, is a neat folder that on first glance has the familiar look of a railway time-table. But in the places where the commuter finds his train will be found instead the names of the Essanay releases for the following month, the date of issue, and a brief description of the film.

Much ingenuity has been shown in modeling the folder on the time-table idea. Instead of the word "released," the term "despatched" is used. The Essanay Company is described as the "Fast Service Route," with specials "leaving all General Film stations." "Overland Limited," is the term used for the Friday releases.

MIDGAR HAS NOVEL FEATURE

What is said to be one of the most wonderful pictures of wild animal life yet obtained will shortly be issued by the recently formed Midgar Features Company. It is a six-reel educational picture which took three years in the making. Naturalists and photographers were sent to various parts of the world to obtain the scenes. Many of the scenes were taken in India, Africa, and in South America.

The company also has a number of three-reel features near completion, including in the Hands of the Conspirators, a detective story; Spiritualism Exposed, A Fallen Idol, and Saved by Radium.

G. Blake Garrison, president of Midgar Features, leaves for Europe to-day to review the film situation there. Cecil Charles Graham, formerly with the Kinemacolor Company, is general manager of the new company.

SPECIAL KINEMACOLOR MACHINE

The Kinemacolor Company has taken a move to remove the principal objection to the showing of their films, which has been the necessity of having two machines, to project the black-and-white and the natural color pictures. A machine is now being turned out which will project both monochrome and colored pictures. Another radical departure for the Kinemacolor Company is the sale of machines which could formerly be obtained only on lease.

A new scale of prices for the Kinemacolor service has been inaugurated since exhibitors in even the smaller towns will now be able to use the film. This is expected to open up much new territory for the coming Kinemacolor features, including the Weber and Fields pictures, Masterlinck's Blue Bird, and the Panama Canal pictures.

GARDNER FILMS ON WARNER LIST

Announcement has been made that the Helen Gardner feature productions will in the future be a part of the Warner Features programmes. The films are superb three-part productions, that, together with Miss Gardner's strong following throughout the country, will undoubtedly add much strength to the Warner list.

G. BLAKE GARRISON and A. W. MIDDLETON

Present their \$250,000 production

HOW WILD ANIMALS LIVE

Copyright, 1913

Length, 6,000 feet

The most exhaustive and wonderful collection of motion pictures ever obtained of the life and habits of Beasts, Birds, Reptiles, Water Fowl, Insects and Fishes.

See

The Lions at the Water Hole, Leopards, Hyenas, Vultures, Dingos, Jackals, Polar Bears, Seals, Water Buffalo, Wild Cats, the Baby Bear and the Bees, the Snake catching and eating Fish, the Fox catching Rabbits, and fifty other absorbing scenes.

24 Styles of Lithographs and Everything for Advertising

Watch for New York Opening

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Midgar Features

135 West
44th St.,
New York
City

NEW PRICE SCHEDULE

KINEMACOLOR SERVICE

BEGINNING THIS WEEK

TWENTY DOLLARS AND UPWARDS

MR. EXHIBITOR, DON'T DELAY

This Service Includes Special Subjects such as
FAMOUS STARS, LATEST FASHIONS and TOPICALS

**ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO**

Director

EDGAR JONES

LUBIN STUDIO

"The Man of Him"
Released October 27, '13

LEADING MAN

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE MOST POPULAR PAPER

Indianapolis, Ind., Oct. 13, 1913.

New York Dramatic Mirror,
145 West 45th St., City.
Gentlemen:—

We wish to acknowledge receipt of binder for THE MIRROR, which you sent us. We might take this opportunity of expressing our appreciation of the fair attitude THE MIRROR takes in regard to the motion picture industry.

Might also state that THE MIRROR is the most popular of the magazines on our table and we take them all.

Yours very truly,

A. C. Farrell, Sales Manager,
Central Film Service Co.

STUDIO GOSSIP

AFTER ALL his invectives against the automobile, and the many scathing remarks he has made to various owners of said automobiles, Robert Brower has at last fallen a victim to the auto bug. Mr. Brower blames the whole thing on Charlie Reay, who insisted upon taking him out in his new machine. The well known Edison player maintains that his objection to the automobile was founded simply on what the other fellow might do. He has implicit faith in his ability to handle a machine, but was unable to keep the other fellow from running into him. He solved this problem, however, and now goes forth in his new machine without fear of anyone.

ALICE WASHBURN's sense of humor was tickled by a remark which was passed in the presence of Dan Mason not long ago. Miss Washburn was playing the part of an angry woman who was trying to get aboard a surface car. Four cars whizzed by despite her frantic gesticulations and as the fifth approached, she stood in the middle of the track and refused to move until the car came to a stop only a foot from her. Then she climbed aboard and rode majestically on. Mason was standing on the curb watching the performance and near him were two women, one of whom, evidently a visitor, remarked "Well that's the first intoxicated woman I've seen since I came to New York."

DICK NEILL has once again turned the trick as the original nine-lived member of the Edison Company. He was one of the players in Maine and, having finished up two days before the others, he decided to make a bolt for dear old Broadway. One of the peculiarities of Searport, where the Company was located, is that you have to ride to Belfast to get a train. Dick had sixteen minutes in which to make a nine mile run to Belfast—all of which sounds easy until you have seen some of those Maine roads. Dick was in a very light roadster that bounced from sand pile to sand pile as it tore over the road, swaying and lurching until it got beyond the chauffeur's control, swerved into a gully and turned over. Dick leaped out as it struck the gully and landed clear of the machine. The chauffeur, however, was pinned under the car but was saved from serious injury by the steering wheel which held most of his weight and by the gully over which the machine was partly bridged. With the help of farmers and a fence rail Dick released the chauffeur.

LOUISER JOHNSTON, who is director of the First Company of the American Film Company at the Santa Barbara, Cal., studios, is making quite a record. He has been in charge of the company since June, and up to the present date has produced nineteen single-reel and nine two-reel pictures, making a total of 37,000 feet in a little over four months. Seven of the two-reel features and three of the single-reel stories were also written by Mr. Johnston. Many of the pictures, such as The Adventures of Jaques, For the Crown, and In the Days of Trajan, employed hundreds of extras.

AN OPERA SINGER in pictures is no little novelty, but that is what the Universal Company has in Edna Maison, now in Universal City near Los Angeles. Miss Maison studied music and singing under Colla-rini and is well known in grand opera on the Coast. She was for a long time with Pathe, and since joining the Universal has appeared in the leads with the Nestor, Rex, and Powers brands.

ADA GIFFORD has left for Bat Cave, Hickory Nut Gap, N. C., to join Ned Finley's group of Vitagraph players. She will appear in the lead opposite Mr. Finley in a two-reel feature.

MARION TANNER is of the opinion that a heroine's life is no sinecure. She has just completed three reels of thrilling melodrama entitled The Auto Bandits of New York, to be released by Warner's Features, Inc. In one scene she is chased to the edge of a pier on the Hudson River and dives off, followed by two bandits who struggle with her in the water. The men were instructed to put realism into their work—and they did, with disastrous results to Miss Tanner, who swallowed enough water to render her unconscious for fifteen minutes. Warner's Features have also in preparation for early release Sir Highwayman of Death Valley, a dramatic story well known to the older generation of playgoers.

MILTON H. FAHRENEY, Universal director, last week completed a film with practically only three characters, all male. The picture is called Beyond the Law.

J. SEARLE DAWLEY has probably struck a winner in An Hour Before Dawn, released Monday by the Famous Players Film Company. Dawley himself wrote and directed the piece, a thrilling detective story featuring Laura Sawyer, as Kate Kirby.

BILLY WEST has left the American Film Company to join the Majestic Company at Los Angeles under Albert W. Hale's direction.

WHILE playing one of the leading parts in a farce at the Edison studio recently, Arthur Houseman was taken ill. He went to a doctor and was told to take to bed at once. The next day was to finish the film, and Houseman, though burning with fever, reported at the studio and completed his work. No one suspected that he was ill until he asked Herbert Prior if he would mind driving him to the doctor's in his car. Examination showed that he was suffering from a mild attack of typhoid.

THRILLS aplenty are furnished by Bessie Lears and Harry Gripp in Twice Rescued, a forthcoming Edison film. Bessie is drifting into the path of a steamer in her careless rowboat when Harry rushes by at top speed and Bessie leaps to his arms. Bessie refused to rehearse the scene, declaring that she could nerve herself up to do it once but was sure she could not repeat it.

NEW THANHOUSER OFFICES

A new building, specially constructed, will house the executive offices at the Than-houser plant, from now on. These offices have hitherto been located in the factory end of the New Rochelle establishment, facing Main Street. The new executive offices' building is on the side street to the left of the factory. The old quarters will be taken over by the factory workers, who will use them as joining rooms. The new office structure is of stone, and contains private offices for Mr. Hite, Mr. Loneragan, and Mr. Adler, and special rooms for the book-keepers and stenographers. Uniformed attendants will be stationed "at the gate."

FILM RELEASES OF AMERICA

Influenced by the quality of the subjects thus far imported by the Film Releases of America, Harry Samwick, representing Exclusive Features, Inc., of New York City, has contracted for the entire output of the Film Releases of America for Greater New York, New York State, and northern New Jersey.

David Munstak, active head of the M. & F. Feature Film Company, of Chicago, has contracted for northern Illinois.

Arthur D. Gans, representing the National Feature Film Company, of Baltimore, has purchased the rights on The Voice of the Wild for Delaware, Maryland, District of Columbia, and Virginia.

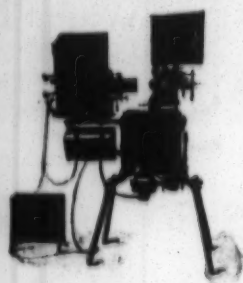
ARE YOU UP TO DATE?

In this age of keen competition you *must* be, if you would succeed.

If you have not the best, the man around the corner has—and he gets the business.

It matters not how good your film service may be, IT IS THE MACHINE THAT DOES THE WORK.

Perfect projection, durability, ease of operation and safety by means of exclusive features, these qualities are all combined in



POWER'S CAMERAGRAPH No. 6A THE PEERLESS PROJECTOR

It is known throughout the world and its sales constitute 65% of the entire trade business of America.

Our machines have always been guaranteed.

Send for Catalogue N, containing full description.

NICHOLAS POWER COMPANY, 90 Gold St., N. Y. City

Leading Makers of Motion Picture Machines.

Lecturers Wanted

For mammoth motion picture production. Write fully, in confidence, stating qualifications, salary required, etc.

X. Y. Z., New York Dramatic Mirror, 145 West 45th Street, New York City.

TO CONFER ON POSTERS

Board of Censorship Hopes to Start Movement for Better Control of Posters—Confer with Film Men Soon

One of the forthcoming events of interest to the film world is a conference to be held between the advertising men of the various film manufacturers and the National Board of Censorship in an effort to evolve some plan of handling the question of posters and other photoplay advertising matter. When seen by a Minnask representative, Mr. Collier, general secretary of the board, said, regarding the move:

"No date has as yet been set for the meeting to discuss posters. This is a new idea and a new plan of work, and the Board of Censorship is already doing more than its small budget and small executive staff really allow. Nevertheless, we shall go ahead in the matter."

"A prominent clergyman has recently been telling the public through the newspapers about a certain horrible film, circulated four or five months ago. It is very plain from what he says that the clergyman has not seen the film in question, and probably has never seen anybody who has seen it, but he has seen the poster or some local advertising which the exhibitors have gotten out, and that is all he wants to know. In this way a vicious circle of condemnation against motion pictures is kept up."

"Again and again I have met people who said that all films they had seen were, as it happened, perfectly proper, but explained that they hadn't chanced on the ones advertised in the posters. So they believe that their experience is exceptional and they contribute to the general bad public opinion against motion pictures, even though their personal estimate is that they have never seen a bad film."

"It is idle to say that motion pictures are being slandered and misrepresented by their enemies and rivals so long as they are slandering and misrepresenting themselves through their own posters."

"Of course, many of the posters are an

honest representation of the picture. I have seen many film posters which were really fine art products. But with motion pictures it is especially true, that a few bad posters, just as a few bad films, can bring everybody into disrepute, and the reason is that the motion picture business is all tied up together in the public mind. The exhibitor is not separated from the manufacturer in the public mind, and every programme represents the work of many manufacturers. So everybody suffers for anybody's fault."

"Undoubtedly, this is a very serious matter. There are some elements of opposition to motion pictures which cannot be done away with by any possible reform. Such elements are the enmity of business rivals like the saloon and vaudeville house, and the enmity of other kinds of rivals like Sunday school teachers and ministers who are thinking more of their church attendance than of the needs of humanity. There are also fanatics who would keep on denouncing motion pictures even if everything were angelical. But of all the things which the film business can itself control and which are hurting the film business, the two most important and easily remedied are the irresponsible type of feature film and the misleading poster."

"Of course, the Board of Censorship has no authority in the matter of posters. All that we would want to do would be to aid in any way we could in a movement for the standardization of posters."

JOHN DREW IN KINEMACOLOR

John Drew is the latest footlight favorite to be captured by the Kinemacolor forces for their series of intimate views of stage stars. John Drew will soon pose for the Kinemacolor camera man and Willard Holcomb promises it will be one of the most interesting of this popular series.



PATHEPLAY



A simple little story but so clean and wholesome and so admirably well played by the child who takes the leading role that it holds interest to the end and really reaches the heart.



A child finds her stepfather jealous of her mother's affection for her. She wins his love only to find that her mother has become jealous in turn. But she finds a way to make them all happy together.

THE GREENEYED MONSTER OF JEALOUSY

IN TWO PARTS

Released Thursday, November 20th



The Beggar's Secret OR A Long Delayed Pardon

(IN THREE PARTS)

A Human Story of Interesting Characters, Caught on the Wheel of Fate, Evolving a Plot of Thrills and Surprises, Intermingled with Pathos.

Lithographs that will make them stop, look and enter
WIRE WRITE 'PHONE

UNION FEATURES
225 W. 42ND ST., NEW YORK CITY

In all the hubbub— Just get this:

Shouting doesn't make a service good.

General Film would be just as desirable if we didn't advertise at all.

The only reason we advertise is to tell you certain things which, otherwise, you might have difficulty in finding out.

We don't want to shout. We simply want to sit down with you quietly and call your attention to the excellence—the consistent excellence—of the pictures themselves. Eight more multiple features this week. Are you booking them?

"THE PENDULUM OF FATE"

Selig. Two Reels

An English story of intrigue for the possession of a title.

Released October 27

"THE RAJAH'S DIAMOND ROSE"

Cines-Kleine. Two Reels

A blackmailing Count is caught in a scheme of rare boldness.

Released October 28

MOTION PICTURE DANCING LESSONS

Kalem. Three Parts

The new fashionable dances taught on the screen by Wallace McCutcheon and Miss Joan Sawyer.

Released October 29

"WHEN CHILDHOOD WINS"

Patheplay. Two Reels

A little girl reconciles her mother and her grandfather.

Released October 29

"THE RATTLESNAKE"

Lubin. Two Reels

A weird story of a man who sent his snake to kill his enemy.

Released October 30

"THE TOLL OF THE MARSHES"

Essanay. Two Reels

The land-swindler has the evil of his business brought home to him.

Released October 31

"JANET OF THE DUNES"

Edison. Two Reels

Another wholesome, out-door romance, by the author of "Joyce of the North Woods."

Released October 31

"THE WAR MAKERS"

Vitagraph. Two Reels

A daring tale of diplomatic plot and counterplot.

Released November 1

The General Film Company (Inc.)
200 Fifth Avenue
New York City

WEBSTER CULLISON

FEATURES ONLY DIRECTOR AMERICAN-ECLAIR
LUCIE K. VILLA---LEADS

BERT ANGELES

DIRECTOR

Address care of Screen Club,
143 West 48th Street, N. Y.

FEATURE FILMS ON THE MARKET

"THE LAST DAYS OF POMPEII"

Intensely Dramatic Story Given Superb Production—New Kleine Film Rivals "Quo Vadis?"

Motion Picture Dramatization of Bulwer-Lytton's Novel, Made by the Ambrosio Company for George Kleine. In Six Reels.

Nydia Fernando Negri-Pouget
Ione Eugenia Tettoni
Glaucus Ubaldo Stefani
Arbaces Antonio Grisanti
Apacides Cesare Gani Carini

Quo Vadis was not an accident. Though this statement may seem far distant from an analytical criticism, it is curiously one of the first thoughts that come into a reviewer's mind after witnessing the George Kleine production of The Last Days of Pompeii. Since the success of Quo Vadis was first established there has been much expectation, and in some quarters doubt, as to Kleine's next big film. "Would he be able to give us a film worthy of comparison with its predecessor, or was Quo Vadis just one of those lucky strokes of fortune?" The questions are effectively answered by The Last Days of Pompeii. George Kleine need make no excuses for the Ambrosio dramatization of Bulwer-Lytton's novel. It will stand on its own merits.

It is not to be expected that The Last Days of Pompeii will achieve the gigantic success accorded Quo Vadis. The latter film marked an epoch, and consequently achieved the rewards due to a pioneer. But it is not every day that a novel equals, either in literary value or as a possible scenario, the work of Sienkiewicz. But Lord Lytton's story offers a dramatic basis of no mean strength. We are given at the very outset a character to sympathize with in Nydia, the blind flower-girl, and this interest is held fast during every foot of film that follows. Ione and Glaucus, the young lovers, also evoke our sympathy, and we are given, what every audience likes, "someone to hate" in the person of Arbaces, the priest of Isis, who plots against Glaucus.

For these things, the essentials of a real dramatic success, we owe our thanks to Bulwer-Lytton. But the Ambrosio company has lived up to the high mark set by the novelist. A setting superb, and withal so masterly that only for infrequent seconds do we sense the artificial, has been provided. The interiors breathe all the opulence of pagan palaces, the exteriors are worthy of study by all interested in the picture craft. For instance, in the street scenes, so difficult to picture naturally in historical plays, we never at any time feel that we are gazing on a specially built set. The very first scene of the film plunges us into a street of Pompeii; a half-hundred supernumeraries are strolling about, while the action of the story proper takes place in the foreground. We know that somewhere in the back there is a drop curtain, but seemingly as far back as the eye can reach there are citizens in the ancient Roman costume. Again, in the arena scene, there is no limit to depth, which means so much in securing realism. Thousands of supernumeraries are employed in this scene, and down to the most distant, where characters seem but the size of a pencil, they are all acting, not merely "filling in the crowd," like wooden dummies. The director, or rather directors, deserve a world of praise for the handling of this scene.

Popular interest will, of course, center on the scenes showing the destruction of the city by the eruption of Vesuvius, and it will be in no way disappointed. Indeed, as a fellow spectator has said, it is only then that we "fully realize the full extent of such a calamity." Our first hint of the catastrophe is given when we see the fiery glare cover the sky above the arena. Panic seizes the multitude and they pile helter-skelter over the barriers into the arena, patricians and grand dames mixing with plebeians in the terror-stricken rush for safety. Views are given us then of the volcano seen from a distance, the crater belching lava; flashes are thrown upon the screen of scenes in different parts of a city gone mad, and the climax comes when the massive columns of the temple begin to crumble and fall.

It may seem strange that, in a film containing so much of the spectacular, the acting should be worthy of praise, equal to or greater than that accorded the settings. But the directors have shown rare judgment in making all things subordinate to the story. Likewise, the principal roles all tend to strengthen that of Nydia, the blind flower-girl, and to the part Signora Negri-Pouget lends a wonderful interpretation. It would be easy to find an actress capable of giving us the mechanics of this role, but there are few that could so successfully bestow on the part the real spiritual characteristics of the blind. The other parts are all portrayed with care and sincerity. Much credit is due for the repression shown, especially by Signor Grisanti as Arbaces and Signor Stefani as Glaucus. It would have been easy to spoil these roles with an exhibition of mock heroics. On the contrary, a real artistic interpretation is given.

For the purpose of telling what incidents of Bulwer-Lytton's novel are used, and also to give an idea of the scenes shown, it might be well to give the story of the film. Arbaces, the Egyptian priest,

is madly jealous of Glaucus, who is loved by Ione. Apacides, the latter's brother, is a pupil of Arbaces. Nydia, the blind flower-girl, has been befriended by Glaucus, who purchases her from her cruel mistress, and installs her in his home. Nydia's heart is torn when she sees that Glaucus loves Ione more than her, and she secures from Arbaces what she thinks is a love potion, but what is in reality a poison that will render him a raving idiot. Glaucus succumbs to the poison, and wandering about the city, comes to the temple steps just after Arbaces has killed Apacides,

memory in the affection of the breezy Western girl, Alice Holmes, daughter of his partner. The mine developing into an enormously valuable claim, Foster's ex-business partner and rival for Miss Livingston hires thugs to jump the property, but the plan is nipped in the bud by the brave valet. In order to develop the mine, Foster goes back East to raise the necessary capital, but as friend after friend goes at the investment, he inserts a "get-rich-quick" ad. in the newspapers, which brings astonishing results. As the money continues to roll in, Foster hunts up his friend Griscomb, and, finding the latter ruined through speculation, repays him his \$1,000, and helps put him on his feet. Fodick treacherously informs the Federal authorities as to Foster's operations and they arrest him. But Holmes and his daughter arrive with nuggets from their claim, and Foster is freed. This film is O. K. in conception, photography, character delineation, and direction, from reel to reel.

"DEAR OLD GIRL"

Two-Reel Drama, Produced by the Essanay Company Under the Direction of Francis X. Bushman. Released Oct. 10.

Ted Warren Francis X. Bushman
William Warren Theodore Twombly
Dora Allen Beverly Byrne
John Allen Frank Dayton
Mrs. Allen Helen Dunbar
Jim Robert Walker

Ted Warren, a senior at college, and Dora Allen are to be wed after his graduation. Several days before the commencement exercises Ted receives a telegram from Dora stating that her father and she will come and see him get his degree. On the day of their expected arrival Ted and a party of his fraternity friends arrive at the station to greet his sweetheart and her father. As they wait about the platform for the inbound passenger, the station master gives one of the students a telegram stating that the private coach had been derailed and that its two passengers had been killed. The shock of the news prematurely ages Warren and produces a mental derangement. Day after day he listens to the chapel bells playing "Dear Old Girl," and goes through the preparations of meeting Dora as on the day of the accident. His fraternity brothers, sympathizing with him in his bereavement, humor him in his hallucinations, as he scrutinizes every passenger alighting from the trains in the hope that one of them might be his dear old girl; failing, they encourage him that she'll surely arrive on the morrow. One day while Jim, Ted's faithful old darkey servant, has fallen asleep from exhaustion, the unfortunate student steals off, walks to the railway station, and is struck by the approaching train. As he dies in the arms of his college friends, the vision of his dear old girl, dressed in her bridal robes, appears before him, and he enters the great beyond with a smile on his face. This piece, impregnated with all the true spirit and sincerity of college friends, makes a powerfully sympathetic appeal. Francis Bushman gives an artistic portrayal of the student, barely shading the excellent performance given by Robert Walker in the character of the faithful old darkey. Some one deserves commendation for giving us a story out of the ordinary.

"LADY BABBIE"

Eclair-Universal Drama in Three Reels. Released Nov. 12.

Lady Babbie Barbara Tennant
Lieutenant Byron O. C. Lund
Lord Primton Fred Truesdale
Lord Primton's Sister Julia Stuart
Governor Dumore L. B. Grier

The proper mixture of melodramatic action, suspense and some good settings make this a picture of the sort that an average audience will undoubtedly like, though a reviewer may be pardoned for not going into ecstasies. There are too many doubtful periods, when one wonders just what the director is aiming at, and times when the hinges begin to creak. But Barbara Tennant's sparkling eyes, a liberal use of dueling scenes, a hero condemned to hang and saved by the heroine, serve to bring the film at least up to a certain standard.

Governor Dumore's high-handed methods have forced the colonists to send a messenger to the king. For his part in this action Lord Primton is declared a fugitive. Lieutenant Byron in defending Lady Babbie's honor had killed a man. He is given his choice between hanging and capturing Lord Primton, and not knowing that the fugitive is Lady Babbie's uncle he sets out on the chase. Primton is captured, later rescued, and when the messenger returns from the king is made governor and Dumore deposed. We skip a few ludicrous inconsistencies to state that the end is the expected happy one.

For what good there is in this story the credit must go to the acting. The director shows some ingenious ideas one moment, only to nod the next. Photography good.

"THE VAMPIRE"

Drama in Three Parts, Produced by the Kalem Company and Released Oct. 15. Featuring Bert French and Alice Eila.

Harold Bentwell Harry Maillards
Elen, his Sweetheart Marguerite Courtot
Svidi, an Adventurer Alice Hollister
Martin, Harold's Employer Henry Hallam

This is the story of a country boy who forgets his sweetheart and becomes enamored by the wiles of an adventuress. He wakes up just in time to save himself from becoming a hold-up man, by going to a vaudeville performance where he sees a situation similar to his own portrayed in the Vampire Dance. The struggles of a man who realizes what the result of this fascination leads to influences the boy to return to his sweetheart.

The Vampire Dance itself is too well known to comment on. The moral of the dance is effectively used in this film story. The director has given the dance a presentation that comes close to excelling all other "stage on the stage" effects we have seen. The acting of Miss Hollister as the adventuress in handling the different situations with the hero stands out. The director has carried detail to a fine point and very artistically. Photography good.



"THY WILL BE DONE," ESSANAY, GENERAL FILM.

"A PRISONER IN THE HAREM"

Four-Reel Spectacular Drama, Written and Directed by Herbert Blache, and Produced by Blache Features, Inc. State Rights.

Toru Countess De Maritini
Akbar Paul Bourgois
The Rajah Darwin Karr
The Miser Frankie Fraunholz

In films of this nature one does not look for wonderful acting nor even an overly deep story. The spectator will, and a critic should, be satisfied with a story interesting enough to serve as a peg for the thrilling scenes, provided the development is at all times clear and the settings and acting helpful to the dramatic illusion. Measured by this rule, A Prisoner in the Harem is a success, at least artistically, and most likely commercially.

The Rajah purchases for his harem Toru, the beautiful daughter of a Hindu miser. Her lover comes to her rescue with a pet tiger and releases her, but both are later recaptured. For a holiday a lioness is turned into Akbar's prison. There is a brief struggle between man and beast, when the tiger comes to his master's aid. This furnishes the thrill of the piece, the struggle between lion and tiger, in which the former is killed, and later on when the Rajah undertakes to execute the prisoner himself he is mailed to death by the tiger. Master and tiger escape, but Toru, as the Rajah's widow, is sentenced to be burned to death on an altar of fire. English soldiers, brought by her lover, arrive in time to save her, also furnishing a well-staged battle scene.

Frankie Fraunholz gives us the acting hit of the picture in his characterization of the miserly father. Countess De Maritini does not quite fully enter into the spirit of her role. The other parts are capably handled. Most of the work of this film was up to the director, and it has been well taken care of. He has spared no expense on the settings to secure the Oriental atmosphere, and has arranged his scenes with perfect continuity. Photography good.

"IN THE SHADOW OF THE MOUNTAINS"

William Maxwell's Two-Part Drama, Produced by the Edison Company. Directed by George Lessey. Released Oct. 10.

George Foster Ben Wilson
Henry Fodick Blarlow Cooper
John Griscomb Charles Sutton
Bonkins Frank Lyon
Miss Livingston Mar Abbey
Alkali Bill Harry Grim
Loco Holmes Robert Brower
Alice Holmes Gertrude McCoy

John Griscomb, learning that the market has gone against George Foster, sends him a check for \$1,000, and advises him to go West and begin the struggle all over again. Foster heeds the advice, taking along his valet. In a Canyonville saloon the Easterner gains the gratitude of Loco Holmes by saving him from a gang of ruffians, and the two men become partners in working the latter's mine. Foster, who, on account of his financial reverses, has been repulsed by his fiancée, a Miss Livingston, forgets her

"THE JEW'S CHRISTMAS"

Three-Part Drama. Produced by the Smalleys for the Universal Company. To Be Released in December.

Rabbi Isaac..... Philip Smalley
His Daughter Leah..... Lois Webber

A strong story treating of a really important phase of American life, staged and acted with the care characteristic of the Smalleys. In the strength of this story, the religious aspect, there also lay great danger, which is probably the reason why many other directors have passed it by. The story develops out of the love of Rabbi Isaac's daughter Leah for a Christian. When she weds the latter she is banished from home, and later her brother, also in love with a Christian, turns to drink and is told to go. Leaving he says, "You will celebrate Christmas with the Gentiles before you see me again." Leah's husband meets with an accident, rendering him a cripple, and they are reduced to poverty, coming by the long arm of coincidence to live in the same house with her father and mother, now also in sore straits. Ignorant of her relation, the rabbi makes friends with his little granddaughter and comes to love her, so that on Christmas he purchases a tree for her. The son, now rich, arrives in time for the family reunion that gives the piece its ending.

It is hard to appreciate the hold this picture takes by a mere rough statement of the story. The director has told his story coherently; he gives a reason for every action; and has developed the atmosphere wonderfully well. Though the action of both principals stands out, an especially good piece of character work is that of the player portraying the rabbi's son. However, the work of all concerned is up to the standard. Photography good. W.

Hansel and Gretel (Warner's Features, Oct. 13).—Baby Early and Master Matty are featured in this film version of the immortal fairy tale, directed by H. C. Matthews. There is little need to repeat the story with which Mr. Matthews has taken no liberties. The direction and setting are, on the whole, excellent, especially the traditional "candy house." The children portraying the principal roles give an unusually good performance; in fact, it might be called convincing. This feature will fulfill its purpose, please the kiddies, and at the same time bring their elders back in memory to brighter days. Photography good. W.

The Auto Bandits of New York (Warner's Features, Oct. 13).—Three reels of rip, tear, and smash melodrama. This should not be judged too harshly from the point of acting or direction. The story is of the traditional Nellie, the Clock Model type, and is intended only to serve up thrills, an object it certainly achieves. A poor girl, through the jealousy of a fellow-worker, is falsely accused of a crime and discharged. She becomes friendly with a rich young man, who saves her from a gang of thugs. She is later accused of another crime, the stealing of a valuable necklace belonging to the hero, who afterward falls into the clutches of the villains, and thrill is piled upon thrill until the heroine rescues him and all ends happily. The director has spent his energy on the working up of the thrills which include a struggle between the heroine and two thugs in the Hudson River, a wild race down hill on a runaway trolley car, and others of the kind. The interior settings, with the exception of the thieves' den, are poor. Photography good. W.

In the Clutches of the Paris Apaches (Gaumont, Oct. 18).—A four-reel picture with all of the points that make a heart interest feature. Marie, the daughter of Captain de Valen, who is supposed to have been killed in the war, runs away from her boarding school and falls into the hands of the leader of the Paris Apaches. He makes her a slavey to Beck, a cobbler, where she is cruelly treated, but Bosco, a hunchback helper, does his best to lighten the child's troubles. The captain turns up alive, and the Apaches lure him to their haunt. They secure \$50,000 in checks as a ransom for the child, and are holding Captain de Valen a prisoner until the cash is secured, when the police, called by Bosco, raid the den. The leader of the Apaches escapes, taking Marie with him. Bosco trails him, and after a chase that led to Nice, several hundred miles away, and contained several thrilling incidents, the hunchback recovers the child, and later helps in the capture of the Apache. He is adopted by the captain. A kidnapping can always be depended upon to hold the interest, and this is intensified when the child is so captivated and charming a youngster as Jane Mary Laurent makes Marie. The other characters are well taken care of, and the story is staged with taste and fidelity to life. Photography fair.

The Fall of Constantinople (Gaumont, Nov. 1).—A three-reel hand-colored picture depicting the siege and capture of Constantinople in 1453 by the Turks. This marked the end of Christian rule in Constantinople. There is no attempt at plot in the film. It being a purely historical subject, a series of brilliant ceremonies followed by thrilling assaults on the city and hand-to-hand combats. The scenes following the capture, the selling of the Christian women into slavery, and the carrying about of the dead Emperor Constantine's head as a trophy, take a good grip on the interest. The settings, photography, and coloring are beautiful. There is nothing unusual demanded in the acting line, and the roles are well taken care of. Mistakes on the part of scenes have slightly marred two of the scenes; not enough to hurt the value of the picture as a whole, but just sufficient to make a critic wonder in these days of near-perfect directing.

A Romance of Erin (Dominio, Oct. 16).—A two-reel drama, by Wm. H. Clifford, that does not depart from the traditional lines of the Irish peasant-life melodrama. There is the jealous rival of the happy couple, who robs a stage coach, kills a man, and leaves the hero's gun behind to fasten the crime on him. Later, the villain is conscience-stricken and takes to drink. He tells the hero's wife that he will confess if she go away with him. She secures the confession, eludes the drunken villain, and saves the hero on the gallows scene. The acting of all concerned is unusually good, especially that of the player enacting the villain's role. In fact, it must be said that good photography and direction make a gripping story of this film. But it is all so old and time-worn. W.

Selig

SELIG'S BIG SIX

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IN TWO REELS—RELEASED NOVEMBER 3rd

November 4th

"SLIPPING FINGERS"

A gentle and fascinating romance of a brainy beauty who observes with alarm various opportunities slipping from her grasp until merit makes a triumph in her favor for life.

November 5th

"THE PROBATIONER"

There is ever an interest in events that mark the progression of a bright boy as he begins his battle with the world. The condemnation and justification of an adopted waif make an interesting little drama.

November 6th

"THE CONVERSION OF MR. ANTI"

The self-centered man who is against everybody and everything, in time always gets trimmed for his complaints. The story of this stiff-neck complainer is well told and amusing.

November 7th

"THE SCHOOLMARM'S SHOOTING-MATCH"

This breezy, wholesome Westernism is interesting and consecutive as a playlet and has a sense of humor that will please every healthy person who relishes hearty enjoyment in a good joke.

On the same reel with

"VIEWS ALONG THE RHINE"

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N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One sheet for every attraction, three sheets for the two-reel releases, and additionally six sheet stands for special releases. Make the lobby of your house attractive with this colorful illumination.

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TWO MORE EXCLUSIVES

General Film Adds to New Programme Because of Wonderful Success

The Exclusive Service programme of the General Film Company releases this week consists of fourteen reels, two more than were on the first release. The additions have been caused by the success that has met the programme even at the start. It is now possible for any exhibitor whose business requires it to secure a complete exclusive service without resorting to a single "filler."

In addition to the many orders which are piling in at a rate which keeps the Exclusive Service committee at top speed, many letters have been received expressing the gratification of the exhibitors over the positive assurance that the Exclusive programme is not being prepared at the expense of the regular programme, which will continue up to its high mark. The letters also express a pleasing satisfaction with the statement made last week that the Exclusive Service will not be furnished in any locality where its use might work a hardship to the exhibitor already using Licensed service.

ANOTHER UNIVERSAL SUIT

Patrick A. Powers Enters Stockholder's Suit Against Concern and Laemmle

Reports that a suit involving the Universal Film Corporation has again been filed indicate that the affairs of this company will again receive a court airing. It is now learned that Patrick A. Powers has entered suit against the company and its president, Carl Laemmle, complaining he has without authorization voted shares in the company to himself.

Mr. Powers charges that he is the owner of 1,540 shares of common stock in the company while Carl Laemmle controls 3,090. Powers alleges that on July 13, Mr. Laemmle without the consent or authority of the board of directors, or even four fifths of it, "fraudulently, illegally and arbitrarily voted to himself as pledgee, in the name of the corporation, 300 additional shares of common stock, of a par value of \$50,000." He wishes the court to declare the sale null and void. Mr. Laemmle denies the Powers complaint in full, stating that the transfer of stock was made with the authorization of the owner Joseph W. Engel who, Laemmle declares, had been advanced \$10,000 on it.

WITH THE FILM MEN

Cecil Charles Graham, general manager of the Midgar Features, is busy entertaining his friends at the new offices of the company, 135 West Forty-fourth Street. The new projection room, fitted with comfortable wicker furniture, is quite "clubby," and Cecil Charles is quite proud of the monogrammed cigars and cigarettes he is passing to his friends. He says come around and get acquainted.

James Corneliuss has been appointed manager of the Kansas City office of Warner's Features.

Fred Gunning, assistant to General Manager McKinny of Warner's Features, who has been suffering from a nervous breakdown caused by overwork, has gone to his home in Ohio to recuperate.

William J. Moore—"Willie," John Clymer calls him in his press sheet—is a candidate for a Carnegie hero medal. It seems that "Willie," who is general factotum for the Exclusive Supply Company, was walking on the railroad tracks when he found a beautiful maiden bound to the rails. "Willie," always a gentleman, attempted to release her, the limited was thundering down—would it stop? Yes, the engineer saw "Willie's" old hair and the girl was saved. Hence the medal.

Didn't know "Mayor" Dintenfuss was such a fine fellow until I heard a cart-tail orator expatiating on his virtues. It would seem that when Mark is Mayor New York will be a veritable Utopia. No more will the question of who owns the Universal stock be of paramount importance, no more will the casting of King Baggot's pictures be a matter to cause weighty consideration, but we will all own land—think of it! Vincent Astor will have to sell his unimproved property to us so that we can improve the unimproved! Save your money, boys. Hooray for Mark!

The salubrious climate of California seems to agree with William L. Roubert, general sales manager for Bosworth, Inc., who is stopping at the Knickerbocker. His chest measure, taken at the waistline, has increased considerably, and there is a general air of prosperity about him befitting his new position.

I suppose Bob Fraser should not be mentioned in this department since he has gone back—notice I don't say returned—to the legitimate; but Bob is a good fellow, and I am the making of writing his biography some day. For the benefit of those girls who write us asking where he can be seen in pictures, let us state right here that he is the "sole support" of Cecil Spooner in stock, and has forsaken the pictures; at least temporarily.

There are several bouquets coming to Don Meany for his latest clever little advertising stunt. It is a list of the Essanay releases in the form of a railway folder, and is about the best piece of literature put out.

Waterson Rothaker, king of the industrial film field, arrived in New York Tuesday.

John Hardin, of the Edison forces, arrived in town last week after a trip to Florida, making arrangements for one of the Edison companies.

F. J. B.

DENY K. AND E. BAN

Statement That No Further Bookings Are Given "Quo Vadis" Declared False

The George Kleine offices last week declared as entirely false the statement appearing in a weekly publication that Klav and Erlanger had canceled all future bookings of Quo Vadis and the new Kleine film, The Last Days of Pompeii. The published story was to the effect that the theatrical managers desired to keep a clear road open for the K. and E.-Biograph films and were no longer booking features controlled by outside interests. Kleine enters an emphatic denial and in proof shows the route sheets, which attest that there are six regular Quo Vadis companies now touring in K. and E. houses and three special companies playing indefinitely in larger cities. "On our new film, Pompeii, we have adopted a new policy. This will be released direct to the exhibitor so that the smaller men will have a chance at our big features."

It is said that K. and E. are interested in another "Pompeii" film which is to be booked in their houses. It is now playing in Wallack's, New York.

SELIG SATISFIED ABROAD

William Selig, president of the Selig Polyscope Company, back home from a nine weeks' absence abroad, expresses himself entirely satisfied with the success accorded Selig films in that market. The Selig Company's new London building, representing an outlay of \$75,000, is now nearing completion, and from the plans will soon become one of the film centers of the English metropolis. It is located in Wardour Street and is a four-story structure entirely devoted to the Selig Company. E. H. Montague, the European representative, is surpassing himself on the interior arrangements.

NEW EDISON SERIES

Edison is shortly to begin releasing a new series of detective stories, under the title "The Chronicles of Cleek." They will be intensely dramatic mystery tales, founded on the stories by Thomas W. Henshaw, which have been all the rage in England. They will be published in this country simultaneously with the film releases by a short-story magazine. Each film will be released on the last Tuesday of the month, beginning Nov. 25th. Ben Wilson, the popular player, will appear in the title-role.

PILOT DENIES DACY SUIT

The Pilot Films Corporation, Yonkers, N. Y. enters an emphatic denial to the statement that John Dacy has brought suit against them for making use without his permission of a scenario belonging to the latter. "We have not been sued by John Dacy nor have we used any of his scenarios because he has never submitted any to us," continues the film company's statement.

THINKS PICTURES AID CONVICTS

Warden Johnston, of the California Reformatory, at the meeting of the Wardens' Association held in Indianapolis last week, declared that he had found the exhibition of motion pictures very helpful in furnishing recreation and improving the minds of the convicts in his charge.

LICENSED FILM RELEASES

Monday, Oct. 27.
(Bio.) An Evening With Wilder Spender. Com.
(Edison) Across Swiftcurrent Pass on Horseback. Sc.
(Edison) Hornet's Nest. Com.
(Kalem) High-born Child and Beggar. Dr.
(Kalem) Sports in Merrie England.
(Lubin) The Man of Him. Dr.
(Pathéplay) Pathe's Weekly, No. 61.
(Selig) The Pendulum of Fate. Two parts. Dr.
(Vita.) At the Sign of the Lost Angel. Dr.

Tuesday, Oct. 28.
(Edison) The Rajah's Diamond Rose. Two parts. Dr.
(Edison) A Daughter of the Wilderness. Dr.
(Esa.) Thy Will Be Done. Dr.
(Lubin) Making Good. Com.
(Lubin) Giving Bill a Rest. Com.
(Pathéplay) The Runners of Speech. Ind.
(Selig) When May Wea December. Dr.
(Vita.) In the Shadow. Dr.

Wednesday, Oct. 29.
(Edison) The Horrible Hamole. Com.
(Esa.) Cupid and Three. Com.
(Kalem) Motion Picture Dancing Lessons. Two parts. Dances.
(Pathéplay) When Childhood Wins. Dr.
(Selig) Two Sacks of Potatoes. Com.
(Selig) A Middle in Horse Thieves. Com.
(Vita.) Father's Hatband. Com.

Thursday, Oct. 30.
(Bio.) A Barber Cure. Com.
(Bio.) Boarders and Bombs. Com.
(Esa.) Greed for Gold. Dr.
(Lubin) The Battleground. Two parts. Dr.
(Melies) (Title not reported.)
(Pathéplay) Pathe's Weekly, No. 63.
(Pathéplay) In Love and War. Two parts. Dr.
(Selig) Old Doc Yak and the Artist's Dream. Com.
(Vita.) Biances. Dr.

Friday, Oct. 31.
(Edison) Janet of the Dunes. Two parts. Dr.
(Esa.) The Toll of the Marshes. Two parts. Dr.
(Kalem) The Speed Limit. Com.
(Kalem) The Granite Industry. Ind.
(Lubin) The Momentous Decision. Dr.
(Pathéplay) Love's Decent. Dr.
(Selig) The Dangling Noose. Dr.
(Vita.) Pathe's Weekly, No. 64.
(Vita.) Paddy's Burial. Com.

Saturday, Nov. 1.
(Bio.) The Clock Stopped. Dr.
(Edison) A Woodland Paradise. Com.
(Esa.) The Doctor's Duty. Dr.
(Kalem) The President's Special. Dr.
(Lubin) When the Prison Doors Opened. Dr.
(Pathéplay) Too Many Tenants. Com.
(Vita.) The Warmakers. Two Parts. Dr.

EXCLUSIVE SERVICE

Many, many an exhibitor has invested his ALL in a motion picture theatre—devoted his time, energy and profits to the development of his trade, and, sacrificing whatever knowledge and experience he may have had in other lines of business, become a competent, perhaps an expert exhibitor of pictures, only to find that his neighborhood has become overcrowded with picture houses, showing essentially the same program at the same time. This sort of competition spread the nickels and dimes of the neighborhood so thinly that the exhibitor was threatened with failure. HE WAS IN DESPAIR.

The General Film Company, a wonderful organization, which has made it possible for the exhibitor to get regular programs selected from the ten film manufacturers whose products have long been recognized as the finest in the world, heard his cries of despair. After three months of careful and persistent study, the General Film Company worked out the seemingly unsolvable problem, and, as a result, now offers—

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Just Completed—"The Plains of Abraham"

ADDRESS DRAMATIC MIRROR

UNIVERSAL FILM RELEASES

Sunday, Oct. 26.

(Hex) When Death Unites. Dr.
(Crystal) Robert's Lesson. Dr.
(Edison) The Terrible Outlaw. Com.
Monday, Oct. 27.
(Victor) The Restless Spirit. Three parts. Dr.
(Imp) Jane of Moth-Eaten Farm. Dr.
(Powers) Playmates. Dr.

Tuesday, Oct. 28.

("101" Bison) The Black Masks. Two parts. Dr.
(Crystal) The Rich Uncle. Com.
(Crystal) The Game That Failed. Com.

Wednesday, Oct. 29.

(Nestor) A Man of People. Dr.
(Joker) The Tramp Dentists. Com.
(Edison) Cynthy. Two parts. Com.-Dr.
(Univ.) Animated Weekly, No. 86.

Thursday, Oct. 30.

(Imp) His Hour of Triumph. Two parts. Dr.
(The) The One. Dr.
(Frontier) When Spirits Walk. Com.

Friday, Oct. 31.

(Nestor) "Curses," Said the Villain. Com.
(Powers) The Bee Industry.
(Victor) The Swender. Two parts. Dr.

Saturday, Nov. 1.

(Joker) Throwing the Bull. Com.
(Frontier) His Conscience. Dr.

("101" Bison) From Dawn to Dark. Two parts. Dr.

MUTUAL FILM RELEASES

Sunday, Oct. 26.

(Apollo) Foot Ball, Fred and Teeth. Com.
(Mutual) (Title not reported.)
(Than.) (Title not reported.)

Monday, Oct. 27.

(Amer.) In the Days of Trajan. Two parts. Dr.
(Keystone) (Title not reported.)
(Bell.) The Real Mother. Dr.

Tuesday, Oct. 28.

(Than.) How Filmy Won His Sweetheart. Com.
(Maj.) (Title not reported.)

Wednesday, Oct. 29.

(Broncho) The Black Sheep. Two parts. Dr.
(Mutual) Mutual Weekly, No. 44.
(Bell.) Two Men and a Mule. Series 2. Com.

Thursday, Oct. 30.

(Amer.) In Three Hours. Dr.
(Domino) Widow Maloney's Faith. Two parts. Dr.
(Keystone) (Title not reported.)

Friday, Oct. 31.

(Kay-Bee) Borrowed Gold. Dr.
(Princess) (Title not reported.)

Saturday, Nov. 1.

(Amer.) Follies of a Day and Night. Dr.
(Mat.) (Title not reported.)
(Bell.) (Title not reported.)

WITH THE EXHIBITORS

Cleveland Repudiates "Withdrawal"—Boston Banquet—New York Officers

At a meeting held last week the members of Cleveland local of the Motion Picture Exhibitors League of America repudiated the action of some of the members who had voted a week before to withdraw from the League. It was voted in open session to give the Ohio Censor Board a fair trial and that no action should be taken to hamper it. Officers were elected as follows: President, Edward Kohl; first vice-president, S. E. Simmons; second vice-president, Louis Beck; secretary, W. H. Horney; treasurer, George Heimback; corresponding secretary, Charles A. McGown, and sergeant-at-arms, F. J. Schad. An informal gathering of Boston members of the Exhibitors League to discuss interests in common last week developed into a banquet at which over thirty were seated. The New England representatives of the various manufacturers were present and spoke assuring the League of their loyal support.

Officers of the New York State local of the Exhibitors League for this year follows: Sydney Ascher of New York, national vice-president; A. N. Wolf, Rochester, state president; F. C. Pierce, Geneva, first vice-president; E. M. Day, Auburn, second vice-president; Morris C. Fleischmann, New York, secretary; W. C. Hubbard, treasurer, and W. E. Whiting, Brockport, sergeant-at-arms.

ALL-STAR STATE SALES

By telegraph and within twelve hours, Harry H. Haver, president of the All Star Feature Corporation, sold the C. A. Marshall Theatrical Circuit, Duluth, Minn., the state rights for Minnesota, Wisconsin, and North Dakota to all productions of the All Star during the next fourteen months. This contract will cover twelve productions, beginning with Arizona, which was first produced some three weeks ago. This contract involves an amount of money requiring several figures for expression, and it is not necessary to bring in the decimal point to make the row of figures a long one, and the fact that negotiations were closed entirely by wire and within such a short time makes the sale assume an unusual importance.

In contrast to the quick action of this deal between the All Star and the Marshall circuit is another deal closed by the All Star on the same day. This was with A. D. Flinton, president of the Kansas City Feature Film Company, who has been negotiating with Mr. Haver ever since the first announcement of the fact that he was organizing the All Star Feature Corporation. Mr. Flinton could not be brought to quite realize what big things the All Star was going to do, and it was only after weeks of negotiation that he jumped in and bought the rights for Iowa, Kansas, Nebraska, and Oklahoma. This contract covers the same period and the same number of productions as the one with the Marshall circuit, and it is quite possible that Mr. Flinton was assisted in coming to a decision by the fact that Missouri and much other territory in which he has a deep interest were bought up by other parties while he was making up his mind.

BOSWORTH MAN IN TOWN

William L. Roubert, general sales manager of Bosworth, Inc., is in New York arranging for a market for the much-talked-of Jack London films. The first of these releases, "The Sea Wolf," is in seven reels, and Mr. Roubert expects it to prove an excellent opening wedge for the company.

There has been much controversy over the Jack London films, and for some time the question of ownership has seen-sawed in the courts, but the final decision is that Bosworth, Inc., are the owners. A statement from Jack London in another column authorizes them to handle the films produced from his stories.

Reports from those in the West who have seen "The Sea Wolf" would indicate a truly remarkable film. It has been produced under the personal direction of Jack London, assuring an interpretation of the stories from the viewpoint of the author. "The Sea Wolf" will be shown this morning at 11 o'clock at the Winter Garden for the press and those who have received special invitations.

BID PHIL KLEIN FAREWELL

The officers of the All-Star Feature Corporation and his many friends will tender a farewell party to Phil Klein this evening. The All-Star treasurer is due to sail for Europe to-morrow morning at 11 o'clock, to prepare England and the Continent for the invasion of Arizona and other All-Star features.

KLEINE "POMPEII" AT BIJOU

George Kleine's production of "The Last Days of Pompeii" opened for an indefinite run at the Bijou Theater Monday afternoon. A flat admission price of twenty-five cents is being charged. Four performances a day are given.

LINDER NOW A MANAGER

Max Linder, the well-known Pathe comedian, is now the owner of his own photoplay house. He has taken over for Pathe the Kosmorama, Paris. Linder only recently came out of the hospital, where he had been seriously ill for some time as a result of injuries received in taking a Pathe picture.

Mr. Progressive Exhibitor:

ISN'T it a fact that your patrons are *demanding* three reel feature productions? What plans—if any—are you making to meet this growing demand? Before the 1000-foot subject made its appearance, you ran 500-foot pictures and made money. Next, you showed the single reel; then the two part film.

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Edison Director Current Releases
Hiram Green, Detective—Oct. 29
The Horrible Example—Oct. 29

NEW THEATER DE LUXE

Messrs. William A. Landau and S. G. Bock have opened a motion picture house de luxe at Wadsworth Avenue and 181st Street, New York City. The theater, known as The Heights, has a seating capacity of 600 and so far has not failed to make use of the S. R. O. sign on any clear night. The latest devices for securing comfort and cleanliness, together with excellent lighting, are in use. The theater is in a high-class neighborhood, where competition is keen and only the best of management will succeed. The General Film service is used. One of the cleverest ideas shown is the use of a neat, compact programme giving the films booked for a week in advance and a synopsis of the features.

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RELEASES

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Oct. 23d

The Rattlesnake

Oct. 30th

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"THE WHITE FEATHER"—Drama
His cowardice is involuntary. He proves it when he conquers an unmanageable horse, rescues from death the man who belittled him and wins the girl who trusted him. **Monday, October 20**

"LUELLA'S LOVE STORY"—Drama
She made it all up in kindness to her mother. When the truth is known, her fictitious lover becomes her real lover and marries her. Featuring **JULIA SWAYNE GORDON, TEFFT JOHNSON** and **MARY MAURICE.** **Tuesday, October 21**

"SLEUTHS UNAWARES" } Comedy and Topical **Wednesday, October 22**
"LOW CASTE BURMESE" }
1. Sandy and Shorty, naked as Adam, catch an escaped convict, get a fat reward and cover themselves with clothes and glory. 2. Some queer characters of Burmah.

"THE DOCTOR'S SECRET"—Drama **Thursday, October 23**
It enriches a dishonest friend who dies and leaves his money to his daughter and the man's son, from whom he had stolen it. Featuring **VAN DYKE BROOKE.**

"ON THEIR WEDDING EVE"—Comedy **Friday, October 24**
They quarrel, separate and travel around the world before they are unexpectedly reunited in Bombay. **MAURICE COSTELLO** and **CLARA KIMBALL YOUNG** are the principals.

"THE NEXT GENERATION" DRAMA, Special Feature in Two Parts **Saturday, October 25**
The great ship-builder loses his life in a terrible shipwreck. His narrow-mindedness leads to his destruction. His apprentice becomes his successor and wins his employer's daughter. **HARRY MOREY, EDITH STOREY** and **LEO DELANEY** are strongly cast in this powerful drama.

SIX A WEEK

"AT THE SIGN OF THE LOST ANGEL"—Western Drama **Monday, October 27**
"IN THE SHADOW"—Drama **Tuesday, October 28**
"FATHER'S HATRED"—Comedy **Wednesday, October 29**
"BIANCA"—Drama **Thursday, October 30**
"FATTY'S AFFAIR OF HONOR" }—Comedies **Friday, October 31**
"PEGGY'S BURGLAR" }
"THE WARMAKERS"—Drama, Special Feature in Two Parts **Saturday, November 1**

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Why Girls Leave Home—2 Parts
Boy Wanted

NEXT—Reginald's Courtship—October 21

CHARLES J. BRABIN

The English Riviera
The Stroke of the Phœbus Eight
A Daughter of Romany

NOW MAKING PICTURES IN ENGLAND

NEXT—The Foreman's Treachery—(2 Reels)—October 17

WALTER EDWIN

A Proposal from the Sculptor
The Contents of the Suitcase
The Girl and the Outlaw

NEXT—A Proposal from—Nobody—October 25

GEORGE A. LESSEY

The Honor of the Force
A Willful Colleen's Way
In the Shadow of the Mountains

NEXT—Silas Marner (2 Parts)—October 24

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"THE RATTLESNAKE" Two Reel Thursday, October 30th
A strangely dramatic and physiological story, with love intensified.

"THE PRICE OF VICTORY" Two Reel Thursday, November 6th
A dramatic incident of the Civil War.

"THE SEA ETERNAL" Two Reel Thursday, November 13th
A wonderful melodrama of the Sea Coast.

FIVE RELEASES EACH WEEK

"The Evil Eye" 2000 feet Thursday, October 23d
A strong Mexican story of superstition and rural ignorance.

"The Man in the Hamper" 1000 feet Friday, October 24th
A Western melodrama of intense interest.

"Mother Love" 1000 feet Saturday, October 25th
A domestic tale, very dramatic and pathetic.

"The Man of Him" 1000 feet Monday, October 27th
A wonderful picture of man's heroism, caught in a quick sand.

"Making Good" 400 feet Tuesday, October 28th
An odd courting episode, with lots of laughs.

"Giving Bill a Rest" 600 feet Tuesday, October 28th
The sorrows of a husband who is too big for enjoyment.

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FOR THE WEEK COMMENCING OCTOBER 27, 1913

MONDAY

THURSDAY

SATURDAY



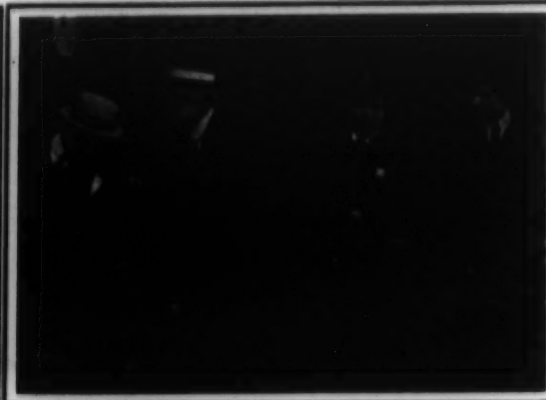
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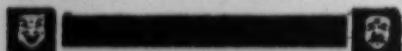


THE STOPPED CLOCK

Used to Incriminate the Clerk, it Frees him from Suspicion

BIOGRAPH COMPANY NEW YORK

LICENSED FILMS



A Homecoming Tragedy (Vitaphone, Oct. 7).—A rather difficult and not overly pleasant subject has been given the directors to work on. A young wife strives to help her wayward stepson, but he continues his path. In a saloon brawl he kills a man, and feeling the posse comes to his father's house. He begs his stepmother's help, and in order to do so she steals money from her husband's desk. Thompson discovers her, and accuses her of being in love with his son. The wife says nothing. The husband learns the truth when he comes upon his son mortally wounded by the posse and hears his confession. The picture ends with the husband asking his wife's forgiveness. One feels all along how easy it would be if the wife had only spoken openly to her husband from the start. Of course, we would then have no story, but why do the unnatural, with so many realistic, convincing themes at hand? Directors James W. Castle and Ned Finley have made no slips. The impersonation of the selfish, wayward son given by Gladden James stands out strongly. Ned Finley and Edith Storey as the husband and wife also give sincere characterizations. W. W. The Chief's name, Roma (Biograph, Oct. 4).—Koh-Id-Deh and Tai-On are the sons of an Indian chief, who, through old age, is no longer fit to rule his tribe. Koh-Id-Deh, fearing his brother's popularity among the bucks, attempts to put him out of the way. He knocks him senseless, drops him in his canoe, scuttles it, and sets it adrift. Tai-On's sweetheart paddles out to the canoe, drifting in the river's current, and saves his life. While Tai-On is being nursed by the Indian maid in an obscure house, his father dies, and Koh-Id-Deh becomes the leader of the tribe. Fully recovered from his wounds, Tai-On enters his treacherous brother's tent, and in the struggle that follows, kills him. When the tribesmen hear Tai-On's story they make him their chief, and he makes his rescuer his squaw. The story is not sufficiently clear to be fully appreciated on the screen; but scores as a photographic gem. The acting with the exception of the mild struggle scene, is adequate.

The Contents of the Suitcase (Edison, Oct. 4).—Finding no one waiting for him on his arrival at the Hammondville station, Mayhew picks up the suitcase he has taken from the passenger rack as his own, and takes a short cut through the hills to Judge Hammond's home. Another passenger, discovering that Mayhew took his suitcase by mistake, leans off the train as it slows at a curve, returns to the station, gets information from the train dispatcher as to the identity of the man who got off the train, goes to the Judge's house, and demands to see Mayhew. The latter has, in the meantime, been mistaken by a gang of moonshiners for a revenue officer and made prisoner. The daughter of the moonshiners' leader has secretly brought food to Mayhew, and, believing his story, informs the Judge's family, who immediately set the sheriff to liberate their relative. When Mayhew discovers the suitcase is not his own, he opens it and finds it filled with bills of a large denomination. One of the moonshiners sees the money in the case, and, at the point of his gun, takes it away from Mayhew and disappears with it into the mountains, where he is captured by a posse. When the stranger again calls at the house of Judge Hammond to claim his suitcase, he is arrested by detectives as a bank defaulter. It turns out that the contents of his case are only counterfeit bills. Frank McIlrath, Mary Fuller, Frank Beaumont, Richard Neill, and Augustus Phillips, together with Walter Edwin, the

director, have striven hard to make this film an interesting one.

The End of the Run (Kalem, Oct. 8).—Billy, the fireman, discovers that old Trent, his engineer, is fast losing his sight, and tells the latter's daughter, with whom he is in love. Billy tries to persuade her father to resign from active service, but the old engineer refuses. When Billy takes his engineer's examination he purposely fails in passing them, in order that he may remain Trent's fireman and help him out on his run. During his next trip, the old engineer fails to see the signal of danger waves near a broken rail, and the section boss threatens to report him. Hamstricken, Trent resigns his engine. Two years later, after Billy has been made an engineer and married Ruth, old Trent goes into the yards, climbs into his old locomotive, standing on a side track, and dies sitting in the cab. A pathos-teeming film which loses strength in being too long drawn out. Photography perfect. James Ross, Robert Walker, and Marion Cooper give a convincing performance as the engineer, fireman, and daughter, respectively.

Birds of the Southern Seacoast (Edison, Oct. 8).—This split reel with *A Short Life and a Merry One* offers a picturesque study of the feathered tribe that abound on the Dixie coast, showing a colony of Louisiana and little blue herons at Hecatonville, N. C.; a flock of royal and sandwich terns on Bull's Island, N. C., followed by a nest of young herons; a bunch of turkey buzzards, the scavengers of the South, and a nin-feathered Louisiana boxing heron.

A Short Life and a Merry One (Edison, Oct. 8).—A fantastic farce made highly diverting by Frank Leon, William West, Dan Mason, Gertrude Bryan, Benjie Lera, Marion Weeks, and Edwin Clark. A satanic imp touches a scarecrow with his wand, and turns it into a living being. Having given it the wand, with instructions not to part with it on pain of death, the imp disappears. The being touches a sleeping tramp with the wand and turns him into a scarecrow. Walking through a cornfield it turns a scarecrow into a man. The latter follows the being and watches it turn a clothes horse into a dude, and a clock model into a pretty girl. The ardent dude attempts to kiss the girl, and the being angrily turns him into his former shape, and puts him in the clock model's window. It next turns a wooden horse in front of a saddle shop into a living steed, turns the saddler into a sign, and two wax figures in a millinery window into a couple of beautiful girls. The party all enter a restaurant, and, while ordering something to eat, the imp appears, turns them all into their former shapes, and restores the tramp to life. The half-reel is capably directed by Charles H. France. Split with *Birds of the Southern Seacoast*.

Pathe's Weekly, No. 56 (Pathe, Oct. 8).—This issue pictures Helen F. Sanders among the Blackfoot Indians of Montana; Howard Elliott, the new head of the New Haven road; The Kongo, the new Japanese warship, making her trial trip at Plymouth, England; Albert B. Lambert organizing the United States Aero Club; the French soldiers at Shanghai, China, erecting barricades to protect the consulate during the recent rebellion; the Baltic fleet of the Russian navy greeted on its entrance into the harbor at Portsmouth, England, and the Memphis Armenians testing a new tower.

Hiding the Frame (Pathéplay, Oct. 8).—On the same reel with *A Wall Street Wall*, this picturesque little film shows an artificial channel situated near Electron, Wash., over which a motor railway has been built, which has been laid out all over the Continent in the tiny scenic railways of our amusement parks. It also shows how the State of Washington is honey-combed with cataracts that are being utilized for electric power purposes and a view of the famous Spokane Falls.



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REVIEWS OF LICENSED FILMS



The Belle of Blakiron (Essanay, Oct. 2).—Black Moody, after holding up a stage coach, meets a miner's daughter rathering wild doers, and slits with her. When the girl arrives home her father chastises her because she has prepared no supper for him. Crying, the girl goes out into the woods, where Black Moody finds her. The road agent takes her home to his wife, makes the latter give her a presentable dress, teaches her how to tend bar in his saloon, and introduces her to the miners as "the Belle of Blakiron." Moody's wife becomes jealous of her husband's attentions to the girl, gives him away to the deputy sheriff, who, on her information, arrests him for the stage robbery. Upon the deputy's return to the saloon, he further learns who "The Belle" is, and takes her back to her father's cabin. Not finding the latter at home, the daughter and deputy search for and discover him suffering from a broken leg, caused by a falling rock while digging for gold. The deputy carries the miner to his hut, and, while looking after the old man's wants, falls in love with his daughter. Excitingly this literary material that is redeemed by the work of the people presenting the characters of the piece and by the camera man's art.

When the West Was Young (Vitagraph, Sept. 28).—A starving Indian arrives at a pioneer's hut and is given food, smokes a pipe of peace, and departs. Catching sight of some Sioux warriors, he returns to the settler's cabin to warn him that the bucks are on the war-path. Later, a Sioux buck attacks the settler in the woods, and is about to tomahawk him, when the grateful Indian comes to his rescue, kills the warrior, and drags the wounded pioneer to his hut. Dying, the white man intrusts his little daughter, and a bag of gold dust, into the care of the redman. The latter, in fulfilling his trust, is pursued by one of their arrows, instructs the little girl what road to take to safety while he awaits their approach. The warriors attack and kill him, just as the soldiers arrive from the fort and save the girl. Acts of heroism by the noble redman toward his paleface brother were daily occurrences when the West was young. A film of unusual dramatic power that cannot fail to give the most phlegmatic viewer, inimitable photography. George Holt, as the Indian, gave a flawless pantomimic performance, closely seconded by George Stanley, as the pioneer, and little Maxine Elliott as the child.

Historic Boston (Kalem, Oct. 3).—In this split with And the Watch Came Back, we are shown the scene or more of historic spots in and around Boston. The photography is very good, making a fine film.

A Willful Collector's Way (Edison, Oct. 7).—George Lester's capable direction, evidenced in a choice of settings, coherent working out of the story, and truth to life, has made an ordinary plot into a pleasing picture of Irish life. The story is the old one of a willful girl who really loved one man, but flirted idly with another, to show that she could not be dictated to. The ending offered here is that the lover is drowned while at sea, and his body washed ashore, where stands the already repentant collector. The atmosphere of an Irish seacoast village is brought very close to the spectator. Good character delineations are given by May Abber as the girl, Harry Eytzinger as the village priest, and Richard Tucker as Terence, the drowned lover. Photography good.

The Struggle (Essanay, Oct. 4).—Tom Sharp arrives from the East to spend a vacation with his older brother, a physician. Tom is introduced to the latter's sweetheart, and soon after begins to pay her clandestine attentions. Later, while calling on the girl, the impassioned brother is surprised by Dr. Sharp, who jealously calls him to account for his treachery. The brothers leave the girl's house to settle their quarrel. In the fight that ensues, Tom shoots Dr. Sharp in the arm and rides off. The wounded brother follows him on horseback, catches up with him in the woods, and puts a bullet in his head. Remorse follows Dr. Sharp's murderous rage. With the aid of his knife he probes for and removes the bullet, dresses the wound with his shirt sleeve, slings him across the pommel of his saddle, and carries him back to his house. When the young fellow is fully recovered from his wound, Dr. Sharp, having mastered his previous ungovernable jealousy, calmly asks his sweetheart to choose between them. She gives him the preference, and the fraternal hatchet is buried. A story abounding in action and pathos that shows G. M. Anderson to better advantage than in his previous Broncho Billy roles. His screen colleagues offered him excellent support, while his photographer used the camera with telling effect throughout.

The Secret Treasure (Pathéplay, Sept. 24).—While a miner stands guard with shot-gun, his Indian servant climbs the tree and secures the gold hidden in its trunk. A band of Mexican rustlers, suspecting that the old miner has struck it rich, decide to rob him of his fortune. They select a Mexican girl to spy upon him. On her way to the miner's cabin the senorita is attacked by Indians. The old miner, coming to her rescue, is shot, but the girl is taken safely to his hut by the Indian servant. Later the chief of the rustlers calls at the cabin, learns that the miner is dead, and attacks the daughter. The faithful Indian breaks up his game. The Mexican later revenges himself upon the redman by having his gang knock him down and tie him to a tree. Their blows and threatening pistol fail to extract any information from the buck as to the whereabouts of the miner's secret treasure. The greaser chief returns to the cabin, and in attempting to break down the door of the room in which the miner's daughter has taken refuge knocks down a kerosene lamp from the wall, setting fire to the place. The Indian, having been set free by the Mexican girl, arrives in time to save his dead employer's daughter from the flames. Later, when the girl complains that she is a homeless, penniless orphan, the noble redman climbs the tree and brings forth the girl's hidden inheritance. His bravery and faith win the love of the senorita. George Gebhardt's pantomime as the Indian was wisely impressive. Lillian Wixson as the miner's daughter was acceptable. The other people's rendering of their bits is beyond cavil. The camera man, aided by nature, made the melodrama inviting to the eye.

Our Neighbors (Selig, Oct. 3).—Smith, a salesman, and Marvin, a banker, live in adjoining houses separated by a hedge fence. Mrs. Smith is opposed to her daughters associating with the Marvin boys, erroneously concluding

that the latter, because of their wealth and social position, consider themselves superior to them. Her opposition falls on deaf ears. Little Anna, seeing the doctor calling on her neighbors, learns that Teddy Marvin is ill, and brings him some flowers from their garden. On her return home she learns through a letter her father has lost, that unless he pays \$500 to the Marvin bank, the amount he is in arrears on their home, the realty company will not renew their lease. She incloses this letter in a note to Teddy, bidding him a speedy recovery and telling him good-by. "as his horrid papa is going to take their home away." Teddy, showing little Anna's letter to his father, brings the heads of the two families into closer relationship; resulting in the breaking down of the financial and social barriers that had kept them apart. Smith accepts a position in Marvin's bank, and Anna's older sister marries young Marvin. The film will undoubtedly interest food mothers and their children. The scenes lack variance, as nearly all the action of the piece centers about the hedge fence. The kids and the young lovers are the life and soul of the story, which owes much to the staccato of the director.

The Autocrat of Flapjack Junction (Vitagraph, Oct. 3).—An unwelcome widow arrives in Flapjack Junction and opens a rival boarding house across the street from Flapjack's, the best culinary artist in the Saginaw State. Some of the boarders having helped the late arrival to move her furniture into her new dining room, she treats them to a phonograph concert. The sad-sounding strains of "Home, Sweet Home" are too much for the boys; they move their traps from the over to the widow's two very next day. The poor fat cat is so broken up over their desertion that he attempts suicide by lying down on the tracks to let the train run over him. He is saved from being ground to pieces by the timely arrival of four stranded chorus girls, who had taken refuge in a deserted cabin, and been routed out by two tramps. When the boys learn their tale of woe, told in their nightgowns, he gallantly rushes to defend them from the peripatetic proletarians. When the party arrive at the cabin it is in flames. The generously offers to lodge them gratis. When the widow's four lodgers catch a glimpse of their old host, surrounded by his beautiful quartette, it is too much for their strained nerves. He makes them eat crow and humble pie before he takes them back as boarders. The miners marry the boarders, and she catches the widow. A year later—but that's the most interesting part of a very interesting film, which, from exposition to curtain, affords John Bunny and Flora Finch with as funny a vehicle for their art as they have enjoyed since J. H. Rode in his boat as Rex of the Coney Island Margi Gras. The girls work merits, graduating from the chorus to the ranks of the screen.

Things Japanese (Mellie, Oct. 2).—Another Oriental film offering, showing the habits of women of Nippon carrying their babies on their back in a manner similar to the way Indian squaws carry their papooses; honorable Japanese children saluting their teachers; Jap boys accounts mairing lean frog and mango; a young street actress executing a fan dance; a street cobbler and a rope-maker plying their various trades; a most interesting view of a sawmill; musical fishers at Yokohama, and a hair-dresser arranging the intricate coiffure of a Japanese lady.

The Special Officer (Lubin, Oct. 2).—Duncan Ross, promoter of the Wildcat Wireless Power Company, purporting to have a capital of \$10,000,000, opens an account at the Boonville Bank, of which Irving Gage is president. Tom Brown, cashier, and his father, its special officer, and later sends an order to his bank building on an upper floor of which the Brown family reside. Ross starts booming Wireless by giving a banquet to the Board of Trade, and soon disposes of 100,000 shares of its stock. He meets Gage's daughter, and succeeds in winning her from young Brown, her sweetheart. The village girl is so won by the stranger's sudden popularity and charm of manner, that she invites her to call at his office she readily accepts. Tom seeing her come out of Ross's office, in a jealous rage attacks the promoter, but is dragged away by his father. On the girl's second visit Ross forbids attempts to kiss her. She struggles, Tom rushes into the office, and attacks Ross. The latter feigns death, and young Brown, thinking that he killed him, escapes. At the sight of Ross's sudden recovery following his son's unnecessary fight, the special officer is overcome by shock. Bob, the bank president's son, returns from college and takes Tom's window as cashier. The latter, before leaving Boonville, sent Bob a letter, giving him the combination of the safe. The old special officer, finding the combination, and thinking that Tom, whom he suspects, might have seen it and attempt to rob the bank, sets up in a night and removes the contents of the safe into a desk drawer. The next morning Gage discovers the safe robbed. After the special officer has stopped the rash on the bank of its frantic depositors, led on by Ross, he takes the money out of the drawer and turns it over to Tom. Ross is arrested by a Federal officer for fraudulent use of the mails, and Tom and the banker's daughter are reunited. About the character of the special officer radiates heart interest, pathos, and continuous action, affording the actor, playing the titular role, the opportunity to carry the two-reel piece to success. In this he is ably seconded by the dramatic efforts of the villain. The camera man "shows."

For Her Brother's Sake (Lubin, Oct. 4).—Upon his arrival in a Western town, preceding his intended visit to his sister who has married a ranchman, a young fellow walks into a saloon and gets into a fight with a quarrelsome cowboy. In the struggle the puncher's revolver is discharged, and results fatally for its drawer. The bartender escapes the vigilantes, and hides about the premises of his brother-in-law's ranch, where his sister, after hearing his story, meets him clandestinely to bring him food. The ranchman's suspicion and jealousy are aroused at finding her away from the house on various occasions. Finally, when a rupture between husband and wife seems imminent, the latter receives a letter from her brother, stating that he has safely crossed the border into Mexico. The wife's explanation to her husband, and they resume their amiable relations. The element of suspense, coupled with good acting, make the thin scenario fairly diverting. The poorly managed escape scene is well offset by its preceding struggle.

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